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SARAH HYATT
PRIMA DONNA

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LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

DENIES ALLEGED MISCONDUCT

LONDON, March 5.—Included in the developments at the trial of the divorce action of Mr. Thomas Furness who is seeking a divorce from his wife, formerly an actress, and American born, were the facts that Mrs. Furness admitted that she was at one time addicted to the use of drugs, and that her husband encouraged her to drink liquor, doing likewise on a "Fifty-fifty basis." Mr. Furness is a member of the staff of Lord Furness's shipping interests and his income of $125,000 per year led both him and his wife to a "Bohemian and dissipated" life, according to the testimony taken at the trial.

Mrs. Furness said that she had never been guilty of misconduct with Maurice Mouvet, dancer, as charged by her husband. While in America she lived with Furness, according to her story, and was addicted to the use of drugs. She would not marry Furness until she had been cured and after taking a cure married him. She also testified that since her marriage she had not touched any drugs, but admitted taking more drink than was good for her, with her husband drinking a like amount as she.

When they first arrived in England, Mrs. Furness said that they had been received by his family, including Lord Furness. She charged that her husband encouraged her to drink and on one occasion she took two or three cocktails in the apartment of Maurice Mouvet, but was never alone with him.

By order of the court, two doctors were forced to testify regarding the drug and drink habits of Mrs. Furness. Dr. A. D. Child, a Mayfair physician, said that on one occasion he treated her for an overdose of some drug, when he found her frothing at the mouth, and also treated her husband for cuts and gashes which she had inflicted on him. Sir James Fergus Stewart, a specialist, told of a visit to Mrs. Furness, May 10, 1921, when he found her screaming and kicking so that it was necessary for several persons to hold her. He said she was suffering at the time from acute cocaine poisoning.

CO-OPTIMISTS MARRY

LONDON, Mar. 5.—Last week at All Souls Church, two members of the "Co-Optomist" company,, Miss Elsa Macfarlane and Mr. Clifford Whitley were married, the Rev. Arthur Buxton performing the ceremony in the presence of the entire Co-Optimists company. After the ceremony a reception was held, the couple leaving later on a motor honeymoon but returning to the cast on Monday night. The minister said he had seen the professional performance with which the bride and bridegroom were associated and considered it bright, clean and wholesome and was proud to take part in the wedding.

SCOTT WINS KELLY SUIT

LONDON, March 5.—Frank Scott, a chauffeur, was awarded a verdict in his favor in his suit against Mrs. Edith Gould, formerly the wife of the American millionaire, and who is professionally known as Edith Kelly. Scott claimed that Miss Kelly's maid was instructed by Albert de Courville, the producer, to inform the chauffeur that his services were no longer required by Miss Kelly. Scott sued for a week's wages in lieu of notice and four weeks' salary due him, asking for a total of twenty pounds. He was given judgment for the full amount with costs, as neither Miss Kelly nor Mr. De Courville were present at the trial.

"THE BAD MAN" OPENING

LONDON, March 5.—Matheson Lang will produce "The Bad Man," by Porter Emerson Browne, at the New theatre here, on the conclusion of the run of "The Great Well." "The Bad Man" has already been seen in New York, with Holbrook Blinn in the leading role, where it ran for almost two years.

"LOVE HABIT" CLEVER

LONDON, March 5.—"The Love Habit," adapted by Seymour Hicks from Louis Verneuil's "Pour Avoir Adrienne," was presented by Dennis Eadie at the Royalty theatre. It is a typical French farce, most of the laughs being secured by the aid of would-be risque situations.

Seymour Hicks appears in the leading role, that of a young man who falls in love with a madame who has fainted in his arms at a bazaar. He attempts to gain admittance to her home, and finally succeeds in the guise of a valet. From here on the regular French farce manner is pursued.

Francis Carson, Dennis Eadie, Claude Rains, Elizabeth Watson, and Miss Doran also appear in the cast and give fine support in their respective roles.

DAISY MARKHAM WINS VERDICT

LONDON, March 5.—Mrs. Daisy Annie Moss, professionally known as Daisy Markham, was awarded a verdict for the full amount and costs in her suit for the recovery of £200, which she alleged she was fraudulently induced to pay to a firm of bookmakers known as Hulaker and Company, Ltd. She stated that the defendants gave her to understand that there were weekly profits in the business and that it was a sound commercial proposition. Instead of which, she says, she lost all her money.

VAUDEVILLE ACT SPLITS

LONDON, March 5.—The team of Manny and Roberts, who have created quite a following here under the billing of "Messengers from Broadway," have split their vaudeville partnership. Bob Roberts has been engaged to appear in a new revue called "Bang," which is to be produced by Messrs. Gillespie, A. D. Macfarlane, the Hedges Brothers and Jacobson, the last three to appear in the show also. Joe Hayman, of Hayman and Franklin, is writing the book. Ida Crispi will be the leading lady.

SONGWRITER A WINDOW WASHER

LONDON, Mar. 5.—Sentimental or "sob" songs have so passed from popularity that Will Geddes, a well known ballad writer, is now cleaning windows for a living. His pathetic pieces once wrung the hearts of thousands, and include "Don't Go Down the Mine, Daddy," "Farewell, Kathleen," and "The Collier's Child." "Spanish onions," as ballads of sentiment are called among the writers, are at a discount today, Geddes said, and the publishers agree with him.

TWO BOBS GET THEATRE

LONDON, March 5.—The Two Bobs, the Americans who were the originators of ragtime in England, have taken over the Court theatre here. They have formed a syndicate which will present a series of revues at the theatre, which Dion Titheradge will produce. In the cast of their first revue, in addition to themselves, will appear Odette Myrtel, wife of one of the "Bobs," "Tubby" Edlin, Weston and Lee and Ronald Jeans.

"BRIGHTER LONDON" NEW REVUE

LONDON, March 5.—"Brighter London" is the new revue which is scheduled to appear in the London Hippodrome at the conclusion of the "Cinderella" run there. The latter revue is still playing to big business. "Brighter London" will be produced by Wylie and Tate. In the cast will be seen Billy Merson, Lupino Lane, Annie Croft and Reg. Sharland.

MICHEALIS BACK IN LONDON

LONDON, March 5.—Robert Michealis has just returned from America where he was appearing in "Orange Blossoms." He is to be starred in a touring company of Edward Laurillard's in "The Cousin From Nowhere."

ISADORA AND SERGE MAKE UP

PARIS, March 5.—Isadora Duncan, the dancer, and her Russian poet-husband, who recently left for Russia, have patched up their troubles by telegraph, and are as much in love with each other as ever. Serge, the husband, sent Miss Duncan a wire reading: "I love you forever. The newspapers are pigs. You are my very soul." So it became apparent that his regard for her was just as much as it was when she paid his passage to America. Whether the wire was sent collect, or paid in advance, could not be learned.

POLICEMAN IN GRAND OPERA

LONDON, March 5.—Charles Critchley, for twenty years a night patrolman of the London police force, made his debut as a grand opera baritone at the Empire Theatre last week. Critchley had not shown any vocal aptitude during his career as a bobby until about two years ago, when he appeared at a policemen's smoker. Friends urged him to have his voice cultivated and soon afterward he was discovered by a prominent opera manager, the present engagement resulting.

"CAT AND CANARY" TOURING

LONDON, Mar. 5.—T. C. Wrag, who has sent the "Cat and the Canary" out on tour reports that results in Norwich, Lincoln and Leicester, at each of which cities the company has remained a week, being at Leicester last week, show that the play will be a great success. Provincial audiences took to the play immediately and audiences are growing bigger and more enthusiastic all the time.

"BIT OF FLUFF" REVIVED

LONDON, Mar. 5.—"A Little Bit of Fluff,' originally produced at the Criterion Theatre, was revived at the Ambassadors on Monday, February 19. In the cast are Fernley Bishop, Miss Nan Marriott Watson, Miss Peggy Hyland, Frank Pettingell, Miss Esme Hubbard, Miss Joan Castle, Miss Constance Robertson, Arthur Fayne and Ernest Thesiger.

DOLLY SISTERS IN LONDON

LONDON, March 5.—The Dolly Sisters, Harry Green, Jack Haskell, producer of "Sally," "The Cabaret Girl," and Gene Gerard arrived on the Cunard liner *Berengaria*. The Dolly Sisters have been engaged to appear in one of the forthcoming "dead-hour" revues, to be presented in a London theatre between the hours of five and seven p. m.

"OH RICHARD" OPENING

LONDON, March 5.—Harry Roxburgh and Lupino Lane have secured the sole rights to a new farce called "Oh Richard," by Eric James and Donald Stuart. They will present it in the provinces shortly and will eventually bring it into London.

MUSIC COMPANY LIQUIDATES

LONDON, March 5.—The Walter Dandie Music Publishing Company has voluntarily liquidated, the decision to take this action being made at a recent meeting of shareholders. F. Rowland and Charles Latham were appointed joint liquidators.

TO REVIVE "JACK STRAW"

LONDON, March 5.—"Jack Straw" will be revived by Thomas C. Dagnell during the first week in April, when it will be presented at the Criterion Theatre. Sir Charles Hawtrey will appear in the cast.

NEW SHOW FOR BEN AMI

LONDON, Mar. 5.—Herman Bernstein has made an English adaptation of Leonid Andreyea's play "The Waltz of the Dogs," and Jacob Ben-Ami, will be starred in the play which will be produced in April.

"VIA CRUCIS" SCORES

LONDON, March 5.—The adaptation of Hugo von Hofmannstahl's drama, "Jederman," by the Hon. Sybil Amherst and Dr. C. E. Wheeler, was produced by Sir Martin Harvey, at the Garrick theatre here for a limited run, under the name of "Via Crucis." It probably will be moved to another house when this run at the Garrick is over, for the play is very successful. The run is limited owing to the fact that one of C. B. Cochran's own productions is due at the Garrick shortly.

"Via Crucis" is the story of "Everyman," played by Sir Martin Harvey, who possesses all the ingredients of man, being rich, lustful, selfish and absorbed in the vanities of the world. At a banquet he is giving, with his beautiful mistress at his side, while surrounded by his drunken friends, a veiled figure appears to him. The grim visitor is "Death," who warns him that Everyman must pass from the earth and be ready to render an account to his Maker. Everyman pleads for an hour's respite, in order to see if one of his numerous friends will accompany him. But in his hour of need, he finds that his friends have forsaken him. He is filled with despair, when suddenly "Good Deeds" and "Belief" appear. Strengthened by their comforting words, he goes forth to face his Maker.

Sir Martin gave wonderful rendition of the part of "Everyman." Lillian Christine made an alluring mistress. A humorous character, of the "fat cousin," proved very successful in the hands of Arthur Chesney. The others rendered more than capable support.

THEATRE EXPENSE TOO HIGH

VIENNA, March 5.—The cost of upkeep of the national theatre and national opera of Austria has caused such a drain on the Austrian treasury that steps are to be taken to stop the deficit, two plans now being under consideration. One plan calls for the reform of the theatres, the lopping off of deadwood and the release of those who have come to be regarded in the light of pensioners. The other plan, one which meets with more approval from the stage folk, calls for the leasing of the theatres.

A staff of 51 persons is maintained in the government department for the administration of the theatre and the opera. The national theatre employs 260 actors and 256 in the stage crew, and the opera uses 600 artists and 257 in the crew. The salaries of these people for last year came to such a great amount that a deficit of 15 billion crowns was created.

Present day actors believe that there is no chance of reform as the officers will vigorously fight giving up their soft berths while the pensioners decry leasing, fearing that the lessees will refuse to guarantee to keep them on in their present capacities.

ACTORS PROTEST AMATEURS

LONDON, March 5.—The theatrical press, and hundreds of well-trained actors and actresses who have spent their lives in the profession and are now without work, are voicing their indignation at the increasing amount of lay people who are going on the stage. What seems like rubbing it into them is an advertisement in a midland town about one of these performers, which reads in part as follows: "The boy (aged fifteen) is the son of a London bus conductor, and was formerly a district messenger, but the stage offers greater opportunities than carrying messages, so he found work on the boards."

"ADAM AND EVE" OPENING

LONDON, March 5.—"Adam and Eve," a new comedy by Norman Lee, has been put in rehearsal and will be produced here about April 2 with Florrie Groves, at present appearing in pantomime, as the leading lady. The play is in "two acts and several surprises."

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P. M. A. - A. E. A. AGREEMENT OF 1920 MAY BE CONTINUED FOR 5 YEARS

Fourth of Series of Conferences Between Managers and Actors' Organization Will Be Held To-day (Wednesday)—John Emerson and Frank Gilmore Will Confer with Augustus Thomas and Managers

The fourth of a series of conferences for an extension of the Producing Managers'-Actors' Equity Association working agreement, which was made in 1920, will be held this afternoon (Wednesday) in the headquarters of the former organization at No. 231 West 45th street. John Emerson, president of the Equity Association and Frank Gilmore, executive secretary will be on hand to represent that organization, while the managers will be represented by a greater portion of their membership and Augustus Thomas, their executive secretary.

The first two of these meetings were held during January and the early part of February and Messrs. Thomas and Gillmore were the only participants at these conferences. The third was held last week in the headquarters of the Equity Association and Thomas was on hand to address the council and deputies of the organization on the subject. As a result of this meeting it was decided to have the two Equity representatives return the courtesy of Thomas and address the managers' organization.

The managers feel that the present time is an opportune one to take up the matter of the extension of the 1920 agreement which was effected through Thomas who stepped into an open breach and brought both sides together to sign the peace treatice. They claim that under the existing conditions everything has been harmonious between their organization and the Equity and therefore the existing agreement should be extended until 1929.

Besides the agreement the managers also wish to take up with Messrs. Gillmore and Emerson the matter of ironing out certain kinks that exist now in the present P. M. A.-Equity contract. They claim that certain clauses and paragraphs should be changed to the mutual benefit of all concerned and they are willing to go into the matter fully with the Equity emissaries and make some changes which that organization might suggest.

They, however, are unalterably opposed to the basic principal of Equity, "The Closed Equity Shop," which that organization declare the managers must recognize after Sept. 1, 1924, when the present agreement expires. They claim that everything has been harmonious as far as the treatment members of the Equity Association have received at the hands of the managers and that none of the organization's members have been slighted or discriminated against for being members of the actors' association.

Augustus Thomas when requested to make a statement regarding the matter stated that he did not care to have anything to say in advance of the meeting but that in his opinion, the fact that there have been a series of meetings held was in itself a favorable indication that an agreement would be reached between the Managers' and Actors' organizations.

One prominent producing manager is patiently awaiting the outcome of the conference for in case the agreement is continued he will immediately purchase a theatre in New York and one in Boston. This man has options on property in both cities, which are contingent on the outcome of the conference and its after results.

At the Equity headquarters Frank Gilmore was quite reticent about discussing the matter. Mr. Gilmore stated that he and Emerson would visit the managers at their meeting. But that he did not know just what the managers had up their "sleeves." "However," said Mr. Gilmore, "whatever they may have to say or do we will be prepared."

Whatever the outcome of the meeting may be Messrs. Gilmore and Emerson will refer the matter to the members of the organization on Sunday at a special meeting of the Association which will be held at the Equity-Forty Eighth Street Theatre. It is understood, that the rank and file of the Equity are still prepared to stand by their decision that they have the closed shop after Sept. 1, 1924, and that if any recommendations are made by their officials for the continuation of the present agreement that protests will be made by a good portion of them against any such move.

THE "LLOYDS" ARE WORKING

OMAHA, March 5.—There must be a lot of "Lloyds" in vaudeville if bills like the one at the Empress here for the first half of last week are common in other towns. Four acts and a picture compose the bill, the first act is a seal and the rest are all Lloyds. Here they are: Herbert Lloyd, in "Much Ado About Much"; Bal. Lloyd and Jack Goode, the two gentlemen from Dixie; Hayes and Lloyd, in "Before and After," and a Harold Lloyd comedy for the picture.

FILM THEATRES' RECORD SALARY

CHICAGO, March 5.—Nora Bayes was booked by Jones, Linick and Schaeffer for the New McVickers Theatre here for two weeks, beginning March 19, at a salary of $7,500 for the two weeks, this being the highest sum ever paid a single artist for a moving picture theatre engagement. Miss Bayes will do an act lasting 18 minutes, and will give four shows a day. This will be in addition to the regular bill. The arrangements were made through William Morris in New York.

TINNEY'S FUTURE UNCERTAIN

Unless House, Grossman and Vorhaus obtain a release signed by Frank Tinney, relieving Arthur Hammerstein of all obligation under a contract made between him and the comedian, at noon today (Wednesday), legal action to prevent the actor from appearing at the Palace Theatre, New York, next week will be instituted.

Arrangements had been made last week between Hammerstein and Sam H. Harris for the latter to take over the management of Tinney which would permit the comedian to play a number of vaudeville dates in territory which was restricted according to the Hammerstein agreement. Tinney played in Pittsburgh last week and there was forwarded to him a contract from Harris and the release for Hammerstein. This was sent on Monday and up to Friday no word was received from the comedian. Harris wired him during that time but he obtained no response. On Saturday morning Tinney wired Harris that he had mailed the papers the preceding evening.

Monday morning Harris called Hammerstein's attorneys and informed them that he had obtained the signed contract from Tinney but not the release. He then dispatched a representative to Baltimore with the instructions to have Tinney sign the release, or otherwise to return the contract to the comedian, as it would not be valid unless the release were first obtained. This representative is expected to return today. The Keith Booking Office legal department told Hammerstein that if Tinney were violating any contract that they would not play him at the Palace.

MUSIC IN POLICE COURT

SAN FRANCISCO, March 5.—Police Court Judge Lazarus has installed music in his court and opens the sessions with an orchestral concert.

Johnny McCarthy's orchestra, from Marquardt's Cafe, was the first to play, and was followed this week by George Lipschultz, leader of the Loew-Warfield Theatre.

"It puts everybody in a better humor and makes us all see things in a better light," said the judge.

The prisoners enthusiastically applauded the program.

"SALLY" RETURNING TO B'WAY

"Sally" at the end of its Chicago run will play none of the other cities previously announced but will immediately return to New York. Florenz Ziegfeld believes that in spite of its run of seventy-seven weeks at the New Amsterdam Theatre, there still remains a big metropolitan business for the musical hit.

$2.00 TOP FOR WOODS' SHOW

CHICAGO, Mar. 3.—When "Light Wines and Beer" opens at the Woods Theatre March 18, the top price will be $2 and the top price at Wednesday matinees only $1.50. This schedule will be tried long enough to see whether or not the time is ripe for a return to "normalcy" in theatre prices.

MUSICIANS PREPARE WAGE SCALE

The third of a series of special midnight meetings were held last night (Tuesday) by the Mutual Musical Protective Union No. 310, in their club rooms at the Yorkville Casino, for the purpose of informing the members of the progress made in the past week in obtaining recognition for the organization, which has been outlawed by the American Federation of Labor, from the New York theatre managers.

At the meeting held by the organization last week a resolution was adopted which gave all musicians in Greater New York theatres two weeks' time to join the M. M. P. U., or affiliate with it, after which time the organization is to use such measures as in their judgment will be necessary to enforce this resolution. Another resolution that was adopted called for all officers of local 802, which was organized to supplant 310 in the American Federation of Musicians, who are members of 310 to resign as officers from the new organization immediately, otherwise charges would be preferred against them as they are considered to be unfair to the membership of 310, of which they are members, if they do not do so.

A report read at last night's meeting on the latter resolution stated that one of the nine members of the Board of Governors, four of the trial board of nine and one member of the examining board of No. 802, had shown their allegiance to 310 by tendering their resignation as officers and members of 802.

Paul Vaccarelli, who was recently appointed business agent of the M. M. P. U., was instructed at the last meeting to arrange for a conference with the managers of the Strand, Rialto, Rivoli, Capitol and Criterion theatres for the purpose of getting them to recognize the union and adopt the new wage scale, which calls for an increase in wages of the musicians playing in these houses. Vaccarelli, it was stated last Monday at the M. M. P. U., was ill last week and no knowledge was obtainable as to whether or not he had been in touch with the managers of these theatres.

It was learned, though, that Vaccarelli had not been in touch with the managers of any of these theatres nor had anyone solicited an appointment for him. One of the managers of one of these theatres stated that they had no business to do with 310 and that the managers would not discuss the matter with Vaccarelli. This manager stated that 802 was considered by them as the official organization of the M. M. P. U., and that they would not at all recognize any demands made by 310 as representing the musicians of Greater New York.

The scale which the M. M. P. U. wants adopted by these houses calls for a minimum wage of $72 a week for the men to consist of 12 shows of 2½ hours' duration and $24 per man for Sunday for two shows. The salary of the contractor to be 25 per cent in excess of the salary of the men. The present scale for this style of house runs from $65 to $69 a week. The M. M. P. U. also require that these houses employ not less than fifty men in their orchestra.

The scale adopted for vaudeville and picture houses and burlesque theatres calls

(*Continued on page 23*)

COSTUMES *Foremost Makers of Stage Attire for Men and Women We Invite Comparison of Design, Price and Workmanship* BROOKS-MAHIEU 1437 B'WAY. N. Y. C.

CORPORATION TO FINANCE SHOWS OF MODERATE PRICE FORMED

Theatrical Producing Corp. to Back Productions by Well-Known Writers and Established Producers—Will Also Produce Several Plays

Recognized producers and authors will have little difficulty in the future in getting financial aid for their productions and plays as the Theatrical Producing Finance Corporation was organized last week for the purpose and capitalized under the laws of Delaware at $1,500,000. None of the persons who are sponsoring this new enterprise are known in theatrical circles.

According to the papers of incorporation the T. P. F. C. was incorporated for the purpose of financing productions of moderate cost, under a definite financial plan; the corporation is to contract with producing managers of recognized and proven ability to produce plays. It will also, according to the plan, begin the presentation of a series of plays by well-known authors which are to be produced on a percentage basis, which is to be mutually favorable to the producing manager and the corporation.

A standard form of contract will be used which will give the corporation control of the financial affairs and management of all its ventures. It will not interest itself in any productions or plays which are considered extravagant, but will only confine itself to the sponsoring of worth-while plays which can be produced at a moderate figure.

Dramatic offerings, it is said, will be the most likely propositions in which the concern will interest itself. From reports they have had on the financing of musical attractions and extravaganzas, they feel this type of attraction is too hazardous a risk to assume.

The corporation has taken offices on lower Broadway, with William B. Dwight, who at one time was connected with the National Security League, being installed as president and director of the organization. Daniel H. Morgan, a former member of the New York Stock Exchange, is also a director as well as being secretary and treasurer of the corporation. John C. Hoshar, head of an investment concern, is also a member of the board of directors. George Julian Houtain is its general counsel.

According to a prospectus of this concern, 300,000 shares of common stock have been issued at $5 par and the announcement says this stock will be dealt in on the New York Curb market.

NAT'L THEATRE MOVEMENT STARTS

The new National Theatre Movement, as their first production, placed "As You Like It" in rehearsal on Monday with Marjorie Rambeau in the rôle of "Rosalind." The rest of the cast has not yet been completed but should be filled by the end of this week. Augustus Thomas is directing the play, which will be shown in a New York theatre in about four weeks.

The National Theatre was organized, under impetus given the movement by Thomas, for the purpose of founding an institution that would co-operate with the various amateur and semi-professional theatrical groups throughout the country, the entire membership of the Producing Managers' Association being behind the movement. "As You Like It" is the first production to be made by the managers as a body.

ROSENBERG LEFT $500,000 ESTATE

The will of Henry Rosenberg, a pioneer showman and for many years associated with Oscar Hammerstein in the development of the first theatre in Harlem and the Bronx was filed without protest last week in the surrogate's court. The estate, after deducting all debts and a sum of $500 set aside for the care of his plot, is valued at $500,000, this including the estate of his wife, Anna Rosenberg, who died two days previous to the death of the theatrical man on February 12, leaving him her entire estate. Beneficiaries under the will are brothers, children, nephews, nieces and other relatives of the deceased.

BILLIE BURKE CLOSING SEASON

Billie Burke will conolude her season of playing when she closes her engagement in "Rose Briar" at the Empire Theatre on Saturday night. It was originally intended that Miss Burke make a short American tour and then go to England and appear in the play there at the St. James Theatre. Flo. Ziegfeld, Jr., her husband, however, decided that Miss Burke earned a rest and has arranged for her to leave for Palm Beach, Fla., with her daughter, where they will join him for a three weeks stay.

THEATRE MGRS.' SALARIES CUT

A number of managers employed in the Broadway theatres controlled by the Shuberts had their salaries reduced 25 per cent last week.

NEW AM. HOSPITAL OFFICERS

CHICAGO, March 3.—New Officers of the American Theatrical Hospital have been elected; they are: Judge Joseph Sabath, president; Harry J. Ridings and U. J. Herrman, vice-presidents; Aaron J. Jones, treasurer and Claude S. Humphrey, secretary.

The annual benefit will be given at the Colonial Theatre on April 8, with Aaron J. Jones as general chairman. All the stars playing in Chicago at that time will help make up one of the most entertaining bills offered the Chicago public for a like event. Last year's record at the hospital shows free treatment of 936 patients. The American Theatrical Hospital is under the direct supervision of Dr. Max Thorek, a young physician and surgeon who has befriended hundreds of theatrical folk the past year.

FRANK MARTENS WITH PHILLIPS

Frank Martens, who had been associated with Leslie Morosco for several years, has severed his connection with the Morosco office and has joined forces with Murray Phillips, who has an office in the Loew Annex Building, and who is rapidly coming to the front as a caster of Broadway productions. Although comparatively a newcomer in the field the office has placed many of the artists under their management in "Rain," "The Gingham Girl," "The Last Warning," "Dagmar," "Mr. Malatesta" and "Hail and Farewell." Martens is at present engaged in casting for several new productions.

PEOPLES THEATER SOLD

The Peoples Theatre on the Bowery, between Delancey and Rivington streets, was sold by the Henry C. Miner estate last week to a realty concern, which is said to be negotiating a long term lease to a well-known producer of popular-priced entertainment.

The property is a Bowery landmark and had been in the Miner family for fifty years.

THE ASTAIRES FOR LONDON

Fred and Adele Astaire will sail for London this month to begin rehearsals in "For Goodness Sake," which will be presented there by Alex Aarons and Chas. B. Cochrane. The Astaires appeared in this attraction when it was presented last Summer by George W. Lederer at the Garrick Theatre, Chicago.

WANTS SMALL ADJUDGED DEAD

MONTREAL, March 5.—Another echo of the Ambrose Small case was heard in the local courts last week, when his wife asked the courts to adjudge him legally dead and permit probate of a will he is alleged to have made nineteen years ago, which would give the petitioner, Mrs. Theresa Small, the entire estate.

Small is the Toronto millionaire theatre owner who disappeared several years ago. At the time it was believed he had been murdered, yet the authorities have never been able to establish his death. The inability to prove his death from a legal viewpoint has held up the distribution of his estate. Should the courts entertain the proceeding that has been instituted by his wife, Small will be legally adjudged dead and the money will be distributed.

The affidavits presented last week were not deemed sufficient by Judge Coatsworth, who directed that opportunity must be given counsel for sisters of the missing man to cross-examine the makers of the affidavits and any others who may be suspected of having essential information on the case. The sisters are opposing Mrs. Small's efforts to get control of the estate. The hearing was adjourned until March 19.

In an affidavit Detective A. J. Mitchell, who had scoured the world in person and by circular for trace of Small, declared he believed the man dead. C. G. Fleck, the London, Ont., solicitor who had business with Small on the day he disappeared, also swore that he believed him dead.

An affidavit of Gertrude Small, sister of the vanished millionaire, declares: "There are a number of witnesses who can furnish to the court valuable testimony relevant to the question as to whether or not the said A. J. Small died on December 2, 1919, as alleged by the said Theresa Small, and as to whether or not the said A. J. Small is dead, and other important matters, from whom it is not possible to secure evidence by affidavit, but from whom it is possible to secure such evidence under subpoena in open court, and that it is desirable in the interests of a fair trial of this matter that the said Mrs. Small and her witnesses, on whose affidavits she is seeking to establish the alleged death on the said December 2, 1919, should be further subjected to cross-examination in open court."

Mr. Slaght, counsel for Small's sisters, pointed out that if Mrs. Small succeeded in her application to have her husband declared dead she would have the estate of $2,000,000 to do with as she liked. She could at once have the assets of the estate removed from the jurisdiction of the court to a foreign country. She would be free to marry again, to use the property foolishly or wisely, he said.

She was asking for the property in less than one-half the seven year period fixed by English law as the time in which a missing man might be declared dead, Mr. Slaght declared.

BILLY VAN SIGNS FOR "ADRIENNE"

Billy Van, of the Van and Corbett vaudeville act, has signed for the leading comedy rôle in "Adrienne," a new musical show which is to be produced by Louis Werba. Van has written the book of the piece, and the lyrics and music are by Seymour Brown and Al. Von Tilzer.

The Van and Corbett act will split at the end of next week when rehearsals for the "Adrienne" will start.

Corbett plans to remain in vaudeville with a new partner. The Van and Corbett act has been a big success. The partnership was formed nearly three years ago, and the act has worked almost continuously since its opening date.

ANOTHER SUIT AGAINST HORWITZ

Arthur Horwitz, vaudeville agent, is made defendant in an action started by Abram L. Libman, insurance broker of 200 West 57th street, who is seeking to recover the sum of $406.

In his complaint, Libman alleges that he paid out the above-mentioned sum as the premium due on Horwitz's insurance policy to the N. Y. Life Insurance Company last June, and that the vaudeville agent failed to reimburse him.

CHICAGO SHOWS STILL IN SLUMP

CHICAGO, Mar. 3.—No. new attractions are promised for next week. All shows remaining, although some are doing little business and others far below what they should be drawing. Theatrical business is still in a slump, with Lent adding to the public's lack of interest in productions.

There are too many mystery plays in Chicago, with only 16 theatres six of them are serving this kind of entertainment. The "Cat and the Canary" which is nearing the end of its run and going into its twenty-seventh week after a very successful season, is suffering for want of more patronage. Other mystery plays have the same complaint. "The Last Warning" seems to be doing the best of the lot.

Taylor Holmes in "The Rear Car" opened this week at the Cort, but aside from his drawing power and likeable personality the play has not created any great amount of interest. Other plays of this character here, are: "Zeno" at the Great Northern, which enjoyed good business when it first opened eight weeks ago: "The Twist" at the Playhouse, and "The Monster" at the La Salle.

Frank Keenan has found a splendid vehicle in "Peter Weston" which had its première at the Harris last Sunday night. Keenan does the best work of his career on the speaking stage in a play that gives him ample opportunity. He should draw well and according to present indications should remain here for many weeks. "Mr. Blimp" with Herbert Corthell has not caught on with the public at the Olympic, although the comedy is bright, youthful, and strikes a happy medium that should attract good patronage.

After next week, many changes will be made in attractions at the main Loop theatres. "In Springtime of Youth" will leave the Illinois to make way for George White and his "Scandals" due here on March 11, on that same night Cohan's Grand will offer "Two Fellows and a Girl" and the following night "Blossom Time" will follow Eddie Cantor at the Apollo.

Ina Claire has brought back the Powers which has been doing little business this season. Society has taken to Miss Claire's offering "The Awful Truth," and she may enjoy an extended engagement if business holds up to its present pace. "The First Year" is drawing to a close here; "Partners Again" at the Selwyn is doing nicely, but not capacity which it had drawn the first few weeks; "Sally" is still doing good business and is holding its own at the Colonial. William Hodge in "For All of Us" continues to draw well at the Studebaker.

$10,000,000 FOR MUSIC

More than $10,000,000 has been received by the Juillard Musical Foundation, formed by the will of the late Augustus Juillard to give American youth a free musical education, and the income will be devoted to the purposes of the fund. This was made known last week by the trustees of the estate.

Up to the present time the trustees awaiting the receipt of the money, which had been tied up in the estate, had been able to go ahead in the actual work of the Foundation, but had been forced to consider and finally adopt plans for the administration of the fund. Later, the general plans of the fund will be made public.

Income from funds in hand or yet to come will be used to assist students of music, to aid schools and colleges where music is taught, to aid organized musical movements, to advance musical appreciation, and to stimulate musical ability in the United States. All aid granted by the Foundation will be in the interest of American music.

"MON PAPA" OPENS APRIL 16

"Mon Papa," the new comedy by Thompson Buchanan, previously known as "He Stoops to Conquer," has been placed in rehearsal by Oliver Morosco, and will open out of town on April 16, coming to a Broadway theatre the following week.

The cast includes Juliette Day, Hilda Spong, Camille Dalberg, Bob Fisher, Bobbie Williams, Philip Tonge, Dorothy Slater, Beach Cook and Jimmie Dunn.

SHUBERTS FACING THEATRE CRISIS DUE TO COLLAPSE OF UNIT SHOWS

Twenty Theatres Will Be Relegated into Darkness Unless Other Attractions Be Speeded into Production to Replace Defunct Unit Shows—Trying to Farm Out for Stock

The collapse of the "unit shows" and the subsequent failure of the Shuberts to replace that brand of entertainment with straight vaudeville bids fair to leave twenty theatres high and dry for attractions for the remainder of the season. Fifteen of these theatres, considered Shubert strongholds, were part of Lee Shubert's contribution to the Affiliated Theatres Corporation, which had been the routing organization for the unit shows.

Earlier in the season, when the unit entertainment was tottering on its throne, it was said that the Shuberts would rush "legit" attractions into rehearsal to bridge the gap. But the promised productions have not materialized and unless an "out" is accomplished before the end of the month, the theatres affected will be compelled to lock up for the season on account of there being no material to people their stages.

Lee Shubert had been giving much thought to the situation for the past weeks, but as yet has not seemed to be any nearer a solution of the problem than he was at the beginning. The Shuberts are doing very little in the line of "legit" producing this season, and their allies are none too eager to assemble shows at what is practically the "fag end" of the season.

In many instances these theatres have been acquired on a straight lease by the Shuberts and whether open or closed that office must assume responsibility of rental. If there are no shows to disport themselves within these temples, Lee Shubert will be out of the weekly rental. It was said last week that Shubert was offering several of the theatres to stock producers at surprisingly reasonable terms, but up to press time none had actually taken advantage of the offer.

The theatre situation is really the first hard knock that has directly hit the Shuberts in all the chaos of the Affiliated Circuit "flop." From time to time the losses of the producers of units have been chronicled in these columns. The aggregate losses of burlesque men and others who produced shows for the Affiliated Circuit are now conservatively estimated at $1,500,000. In all of this total the Shuberts have figured little, if any, for if several of their units did operate at a low figure they had the profits of two or three others with which to bolster up the losers to accomplish at least an even break and perchance a small margin of profit.

When the Affiliated gave first signs of collapse the Shuberts refused to be perturbed. They were confident in being able to replace closing units with their own combinations as fast as the others quit. They tried that policy to the extent of five or six shows, but stopped. The idea of straight vaudeville bills was later announced as a solution. Three or four straight bills were experimented with, and then it was found almost an impossibility to line up a sufficient number of these straight vaudeville bills to continue further with this policy. Of course, the woods were full of idle vaudevillians, but few were of the box office magnet calibre, and therefore were anything but possible timber for an opposition vaudeville circuit.

The next idea to be nurtured was that of sending out some of the Shubert hits of yesteryear, with inexpensive casts, and thus swing the almost defunct Affiliated Circuit into a pop price legit circuit to operate at $1 top. This looked like a feasible solution, but this idea seems to have been side-tracked until next fall.

Meanwhile the unit circuit, which started off in a blaze of glory at the beginning of the season with thirty houses and as many unit productions, has dwindled to nine theatres, six unit shows and three straight vaudeville shows. The surviving units are those which had been operated by the Shuberts at the outset and at least three that have been rushed into operation to keep the theatres going. As it is, most of them now playing have already played repeat engagements over the circuit. It is problematical whether any are strong enough for a third engagement over the route of surviving theatres. Hence they, too, will be forced out.

As for the Affiliated Circuit, it has long since outlived its usefulness, but will not officially go down to defeat until the latter part of the month. I. H. Herk, who was the head of the routing organization for the units, continues to occupy the luxurious suite in the Robertson-Cole Building. It is said that Lee Shubert has been paying the rent up until the end of this month, but that after this month Shubert will step out entirely and Herk will have to dig in order to continue the offices.

Despite the collapse of the unit idea there are still many who believe that this style of entertainment could get across if properly exploited. Lee Shubert, however, is not mentioned among the list of enthusiasts. Neither has he advanced an idea as to what is to become of some twenty odd theatres for the remainder of the season.

"JACK AND JILL" FOR THE GLOBE

"Jack and Jill" has been definitely decided upon as the title of the new Isham-Anderson-Barratt musical play to be produced by John Murray Anderson. This is the piece that had been previously called "The Cherry Chair." The piece is now in rehearsal and will open out of town next week, prior to following "Lady Butterfly" into the Globe Theatre for a metropolitan run.

Prominent in the cast are Georgie O'Ramey, Ann Pennington, Roger Imhoff, Brooke Johns and Virginia O'Brien.

FAVERSHAM AFTER THEATRE

Wm. Faversham who is now in San Francisco is making his plans for next season which call for the production of several new plays in New York. Mr. Faversham is negotiating with several theatre owners for a lease of a Broadway theatre for thirty-five weeks next season. The first play which he will produce will be "My Friend the King," by A. E. Thomas, which was recently produced in California by a stock company.

PARK RE-OPENS APRIL 30

The Park Music Hall, which was recently acquired by William Randolph Hearst for the Cosmopolitan motion picture productions, will be re-opened on April 30th, under the name of the Cosmopolitan Theatre. The house is now undergoing extensive alterations and is being completely renovated. Capt. Jack Potter will manage the house for the Hearst-Goldwyn combination.

COHAN SHOW FOR CHICAGO

George M. Cohan's new show, "Two Fellows and a Girl," opens in Rochester on Thursday night of this week for a three-day tryout. From there it goes to Chicago, opening at Cohan's Grand on Monday night, March 12th.

In the cast are Alan Dinehart, Ruth Shepley, John Halliday and others.

FRIARS TO DINE VAN & CORBETT

The Friars Club will on Saturday night, March 17th, give a banquet to Billy Van and James Corbett.

LENT HITS PHILADELPHIA BUSINESS

PHILADELPHIA, March 5.—The effect of Lent on theatre patronage was keenly felt by practically all attractions here last week. Patronage was more or less equally distributed among the newcomers and hold-overs with the result that all bettered a stop limit although the takings were far from as lucrative as they have been for several weeks previous.

The premiere of "The Music Box Revue" and a repeat engagement of "To The Ladies" were the only shifts for the week.

"The Music Box Revue" made its bow at the Forrest tonight and attracted a large and fashionable assemblage. It is the edition of the revue which ran at the Music Box, New York, last season and has practically the same cast as was seen in it there. Among its featured members are William Collier, Florence Moore, Joseph Santley, Ivy Sawyer, Ethelind Terry and Solly Ward.

"To The Ladies" came to the Broad, with Helen Hayes featured in the cast. Despite the fact that the play has had a previous showing here, its return last night took on the semblance of a premiere and attracted practically every first nighter who was not occupied at the opening of "The Music Box Revue."

"Glory" entered upon its final week at the Shubert and will be followed in next Monday by Al Jolson in his musical extravaganza, "Bombo," while "Six Cylinder Love" will also depart at the end of the week from the Garrick to make way for Edward Royce's new musical production, "Cinders."

"Blossom Time" continues as the best money getter among the hold-overs. The piece is now in its twentieth week at the Lyric and its popularity continues to increase each suceeding week. "The Cat and the Canary" continues on its way at the Adelphi, with "Passions For Men" also holding its own at the Walnut.

NEW TAX FOR AMUSEMENTS

ALBANY, March 5.—A 6 per cent tax on the gross receipts of all sporting contests and all entertainments and amusements in this state is proposed in a bill introduced Monday night by Assemblyman Charles P. Miller (Rep.) of Genesee, chairman of the Assembly Labor Committee.

While the measure is aimed primarily at baseball and other sporting events, it is so broad in its terms that it covers every kind of money-making event held for the pleasure of the public.

Every theatre, motion picture house, horse race, professional or amateur sporting event, motor vehicle race, boxing or wrestling contest, basketball game or musical concert would be brought within the reach of the state tax.

The measure is said to have the approval of both the Democratic and Republican leaders and to be scheduled for passage.

THE MILEAGE BOOK FIGHT

The various railroads affected by the reduction in mileage book rates are preparing a vigorous contest over the new rates. Just when this contest will take place, however, is a matter of conjecture, as attention was recently called by counsel for one of the railroads to a point not generally realized.

This is the fact that no definite order has been made by the Commerce Commission making its finding effective. Until such an order is issued the railroads cannot take their protest into court. The proposed cut will reduce railroad rates twenty per cent.

HEATH OUT OF SHOW FOR SEASON

Thomas Heath of McIntyre and Heath is at Palm Beach, Florida, where he plans to remain until the end of the present season. Heath is in poor health and last week decided that he would make no attempt to return to the stage this season.

The McIntyre & Heath show "Red Pepper" is still out and Harry C. Shunck is appearing in McIntyre's part.

Heath's trouble, a nervous affliction, is severe and his physician has ordered complete rest.

EQUITY BARS SUNDAY SHOW

Invoking its established rule against its members taking part in plays on Sunday, the Actors' Equity Association have ruled that no member of their organization will be permitted to participate in the proposed performance of "The March Hares," to be given under the auspices of the Inter-Theatre Arts at the Little Theatre, Sunday evening, March 11.

This is the first invoking of that rule, approved last November, since Equity publicly reannounced it on February 15, following the stir caused by the Sunday performance of "La Flamme."

"March Hares" was written by Harry Wagstaff Gribble, himself a member of Equity, and the cast includes Norma Mitchell, Adrienne Morrison, Charlotte Granville, Moffatt Johnstone, Fairfax Burgher, Gertrude Purcell, Lawrence Cecil and Frederick Dekum, all members of the A. E. A.

The company had been assembled for three performances of the play, which were to have been the Sunday evening performance and matinee performances on Monday and Tuesday. The ruling against the participation of Equity actors in the Sunday performance was issued last Friday and for the moment threw the directors of the Inter-Theatre Arts into panic. They got in touch with Equity and were permitted to present their side of the issue on Saturday morning. But even then Frank Gillmore, executive secretary of the A. E. A., could not countermand the order, inasmuch as it would be in violation of a rule of the actors' organization.

In advancing argument in hope of rescinding the Equity order representatives of the Inter-Theatre Arts cited previous cases where subscription performances were permitted on Sundays, but even these did not change the situation for them.

When seen after the conference Mr. Gilmore stated that it was regrettable that this organiaztion should be the first to be hit under the ruling. He appreciated that while it was not a commercial enterprise it would nevertheless establish a precedent for Sunday "legit" performances. To grant permission for this particular performance would have been entirely out of the question, Mr. Gilmore explained, inasmuch as the A. E. A. was at present mobilizing its forces to prevent the passage of a bill that would legalize Sunday performances.

Mrs. Elizabeth Grimball, president of the Inter-Theatre Arts, said that if they were stopped from giving their advertised subscription performance on March 11, the play would still be presented on that day as a benefit.

"We would naturally prefer to make expenses before considering benefits," said Mrs. Grimball, "but rather than deprive the actors of their contract rights for these three appearances, we will give the play in whatever way remains possible."

A special Equity delegation will journey to Albany to urge the Legislature in behalf of the acting profession to vote down this measure which has been framed by Senator Meyer Levy. In addition, the American Federation of Labor will be asked to co-operate in fighting the bill both through its local representatives and through its national body. Mr. Gillmore explained that Blue Laws have nothing to do with the problem, which is entirely one of fair play for actors, and continued:

"The Actors' Equity Association will take every possible step to prevent passage of this measure. Our representatives, according to present plans, will journey to Albany to lay the actors' case before the legislators. We shall request the American Federation of Labor to co-operate both through its local representatives and its national organization.

"The laws of the State of New York prohibit stores opening seven days a week. They protect laborers in the same way. And we venture to think that actors need a day off just as much as other employees.

"It is not the public which demands Sunday performances. It is the theatre managers. They want the additional receipts, and in getting these Sunday profits they care not what injustice may be done to the actors whose talents, combined with that of the playwrights, make theatres possible."

ORPHEUM RECOVERS FROM PROFIT TAKING SLUMP AND HOLDS FIRM

Goldwyn Continues Active Despite Slight Fall in Price Last Week—Loew's Gets Slight Setback While Orpheum and Famous Players Show Gains

Intensive study finally convinced the skeptics last week that the Orpheum balance sheet was encouraging, and the issue, which had slumped under pool profit taking, revived again, although not showing any considerable activity. The other stocks held their own with Goldwyn showing the heaviest turnover, the news of the Hearst alliance still making itself felt. Of course, under profit taking, the issue receded slightly from the mark it had set the week previous but when 14,000 shares of this issue are traded it is a sign that an era of confidence has set in and that purchases are for investment purposes and not for speculation. There was no moving factor governing conditions for the entire amusement field last week, the stock reacting solely to individual conditions. Even should favorable balance sheets and optimistic statements regarding prospective business emanate from the various amusement corporations from now on it is doubtful whether any rise will set in. The disturbing element at the present time is the fact that no one knows what effect the newly formed anti-everything organization will have on the amusement field. If the Lord's Day Alliance and kindred organizations get to working good the day of biggest profits will possibly be entirely eliminated, fully one-seventh of the profits lopped off with a chance for a good showing exceedingly doubtful. It is not at all impossible that clever bear operators will circulate rumors regarding dire conditions resulting from too much reform in order to suit their own convenience.

Famous, with trading picking up after a dull week, rose 1⅞ points. Opening the week at 88 it rose more or less steadily, closing on Saturday at 89⅞ with 10,000 shares sold during the week. While this is not at all a good showing for Famous Players-Lasky it is still 3,000 shares more than changed hands the previous week when all attention was centered on Goldwyn. Monday of this week saw Famous close at 89 with but 700 shares sold.

Goldwyn, continuing active, fell off ¼, opening the week at 6⅞ and closing at 6⅝. The loss was merely due to profit-taking, however, for on Monday of this week the stock returned to 6⅞. Last week 14,300 shares were in evidence and Monday of this week 1,900 shares were sold. Of course the 14,000 last week can not compare with the 24,000 sold the week previous but those sales were for the most part due to insiders who had advance information of the Hearst deal and were looking for a quick turnover.

Loew also continued active and also experienced a slight set-back opening the week at 19⅞ and closing at 19½. This is a good price for the issue even though it is not up to the high mark for the year which it set recently. During the week 11,600 shares changed hands, the stock falling off ⅜ of a point, this being recovered on Monday of this week when the stock closed at 19⅞ with 2,200 shares traded.

Orpheum, with Famous, showed a gain during the week, going from 19½ to 20. The publication of the balance sheet and revenue report had much to do with this, besides which the stock is closely held so that outside buyers merely succeed in bidding the price up. During the week 6,900 shares were traded. Monday of this week the stock was inactive, only 200 shares coming out and the price remaining firm at 20.

"INTIMATE STRANGERS" CLOSES

Elsa Ryan returned to New York after a tour of twenty weeks in "Intimate Strangers" under the management of Augustus Pitou, on Monday. Miss Ryan will be starred in a new play written for her by Anne Nichols, next season, by Pitou.

"THE WASP" ON THE SHELF

"The Wasp," a mystery comedy written by Thomas Fallon, author of "The Last Warning," which has had its preliminary tour out of town and has been waiting for a New York theatre, will be laid away until the Fall, when it will be given its New York première.

MACLOON WITH COSMOPOLITAN

Louis Macloon resigned as general press representative for Oliver Morosco last week to accept the post of advertising manager and press representative for Marion Davies Cosmopolitan Productions. Macloon will replace Theodore C. Dietrich, who resigned several weeks ago. Jack McAneny will be retained as assistant to Macloon.

SAM HARRIS IN PALM BEACH

Sam H. Harris joined the colony of theatrical producers and managers at Palm Beach, Fla., by leaving for that resort last Monday. Harris expects to remain there three weeks and will return in time for the New York Première of "The Slavemaker," which had its initial performance at Ford's theatre, Baltimore, on Monday night.

MARIE CAHILL HAS A HIT

According to reports emanating from the South, Marie Cahill has accomplished a successful "come-back" in the legitimate comedy "Alias Mrs. Pepp," by Edward A. Paulton. Its reception on tour has been such as to warrant its being brought to New York in the early Spring. Daniel V. Arthur, who is sponsoring the production, will recast it for the metropolitan showing.

HATTON PLAY NAMED

The title of the new play by Frederick and Fanny Hatton which Oliver Morosco is to produce shortly was announced last week, the title chosen being "Just Off Broadway." The play will first be produced in Los Angeles, at the Morosco theatre there and will open in New York in August.

ROSENTHAL BACK ON BROADWAY

J. J. Rosenthal, who was given the key of Boston by Mayor Curley and who tore the town wide open for seven months in propagating the cause of "The Bat" at the Wilbur Theatre, returned to New York last week and opened negotiations to re-enter the employ of Sam H. Harris.

JOE McFARLAN and JOHN PALACE
in vaudeville

GALLAGHER & SHEAN "ORDINARY"

Gallagher and Shean are nothing more than ordinary performers, was the opinion of Supreme Court Justice James A. Delehanty, in deciding the injunction suit brought by Lee and J. J. Shubert to restrain the team from appearing in the Ziegfeld "Follies" or any other attraction, as they claim a prior contract for their services.

In making his decision Justice Delehanty decided in favor of the two actors on two issues involved in the suit, holding that their services were not unique or extraordinary and the plea that their contract with the Shuberts for $750 a week was intended, as they claimed they understood it to mean, for them to appear in production and not vaudeville.

The hearing of the application for the injunction took four days of last week, during which time producers, actors, managers, newspaper men and others were called upon to qualify the status of Gallagher and Shean in the theatrical world. Those witnesses who were called by Attorney Tobias A. Keppler, counsel for the actors, all testified that they were simply ordinary actors, with no especial ability and that they were simply lucky in getting the song "Mr. Gallagher and Mr. Shean," which put them over from the theatrical standpoint. George W. Lederer, veteran showman, testified that he would not pay them over $40 a week, which was the salary he was paying his chauffeur. He said he could get more service out of the latter for the money than he could from the comedians. Members of the "Follies" in which the couple are getting $1,500 a week for their services, testified that they were just ordinary actors with a lucky break.

On the other hand the attorneys for the Shuberts testified that Gallagher and Shean were a unique and extraordinary type of feature and could not be replaced. William A. Brady said they were just a couple of "hams," but he would pay them any price they might ask if he were in a position to engage them.

Both Gallagher and Shean testified that at the time they made the contract with Lee Shubert which was to run until September 1, 1924, it was understood that they would be used for New York productions only, as they were both averse to traveling. Then when Lee Shubert informed them he was going to use them for appearance in vaudeville where they would have to travel they told him that it was a violation of the agreement and that they would not fulfil the contract. Then, according to Gallagher, Shubert told him, "You want to fight. Well, I will give you all you want—litigation is what I live on."

In announcing his decision Justice Delehanty said:

"I believe that these men were anxious, as they say, to get out of vaudeville and into a production so that they might live at home most of the year. I believe that the provision they might be used in vaudeville as set forth in the letter which was made part of the contract was intended to relate to a contingency which might occur. But after listening to the testimony that has been introduced I fail to see where their performance is strikingly unique. My opinion, therefore, is that they are nothing more than ordinary performers. It would be absurd to put them in a class with the late lamented Caruso or with Edwin Booth. They are ordinary performers, good, clever performers, who by chance or luck got a clever skit and made a hit. There are other men who with the same skit provoke just as much hilarity. I have seen such men myself and I say it without any disparagement of the gentlemen themselves."

Justice Delehanty then commented on the testimony that had been offered by experts and concluded his opinion by saying that he expected an appeal to be taken whichever way he decided the case, so he instructed the attorneys to submit findings in accordance with the decision.

Lee Shubert announced that his counsel would be instructed to immediately appeal the case to the Appellate Division.

BOB STRANGE IN "SOLD"

Porter Emerson Brown on Monday engaged Bob Strange to join the cast of "Sold," which he intends giving a New York production this season.

BROADWAY'S DULLNESS CONTINUES

Monday for the past few weeks in the legitimate theatres has been real "blue," as far as business is concerned. A week ago Monday and last Monday hold the records for the season with respect to minimum intake of attractions along the Rialto. Last week Monday and Tuesday were acknowledged by the managers of the Broadway theatres as the two worst days of the season. The business at the majority of the theatres was very meagre. One attraction, a musical comedy, had a gross intake of $950 on the two days, while several dramatic attractions averaged between $250 and $300 a performance both of these days. With the exception of "Rain," at the Maxine Elliot Theatre on those two nights, not an attraction played to capacity business. The hit attractions, though not filling to their capacity, were able to come close to it in most instances. There were, however, four or five attractions that are conceded to be in the hit class that held a little over half a house on those evenings.

On Wednesday the matinees gave the attractions that played them a chance to do a little spurting while on the night many of the shows were able to almost double their receipts of the preceding night. Thursday gave them all a chance to spurt along a little more and Friday proved to be a very good night, with about fifteen attractions clearing their racks of seats.

Saturday matinee was good in a great many instances, with the cut-rate ticket office being responsible in most cases for attractions selling out. There were twenty-four attractions which placed their tickets on sale in the cut-rate Emporium for this performance, with two-thirds of them having their wares disposed of entirely. There were quite a number of shows, however, which had fifty or more tickets returned to them. They included "It is the Law," at the Nora Bayes; "Why Not?" at the National; Emily Stevens in "The Sporting Thing to Do," at the Ritz; "The Lady in Ermine," at the Century; "Roger Bloomer," at the Equity-48th Street Theatre; Florence Reed in "Hail and Farewell," at the Morosco; "Whispering Wires," at the Broadhurst, and Laurette Taylor in "Humoresque," at the Vanderbilt. Saturday night found business very good at all theatres.

Monday night of the week brought on one opening, "Mr. Malatesta," at the Princess Theatre. The reception it received from the daily press was none too encouraging, with business running in accordance with the reviews. This show found its way to the cut-rate shop early in the week. The response from that source was very good, with the show more than clearing its expense for the first week.

Laurette Taylor made her debut in "Humoresque" at the Vanderbilt on Tuesday night. Miss Taylor herself obtained meri-

(Continued on page 30)

LUIGI ROMANELLI
General musical director of the Allen Theatre chain. His efforts have done much to further and uplift music in the picture houses.

MANAGER AND ACT DISCHARGED ON SUNDAY VIOLATION CHARGE

J. Herbert Mack, Manager of Columbia Theater and Billie Shone and Louise Squire, Act That Appeared on Sunday Summoned to 54th Street Court Win Quick Discharge

Billie Shone and Louise Squire missed playing a matinee in a Philadelphia theatre Monday. But it was well worth their sacrifice as the police had picked them as "martyrs" of the profession in summoning them to the Fifty-fourth street police court with J. Herbert Mack, manager of the Columbia Theatre, and charging the trio with violation of Section 2152 of the Penal Code of the State of New York, charging the couple with wearing stage costumes and dancing on Sunday and Mack with permitting them to do so.

After listening to the testimony of Policeman Ulysses Boetig, who had issued the summonses at the direction of Sergeant Patrick Nulty, Magistrate Moses Ryttenberg dismissed the charges against the trio.

In vaudeville circles the case was looked upon as being the crucial point in the fight the Lord's Day Alliance was waging against Sunday performances in the theatre. Maurice Goodman, general counsel for the Keith vaudeville interests, and ex-Senator J. Henry Walters, appeared as counsel for Shone and Miss Squires and Leon Laski appeared as attorney for Mack.

Boetig testified that he had been called into the Columbia Theatre on Sunday evening at 9.10 P. M. by Sergeant Nulty to take cognizance of what was going on. He said that he saw Shone and Miss Squire sing a song and then observed them executing steps from right to left, with Shone having his arm about Miss Squires' waist and that they were stepping back and forth and swaying to the rhythm of the music being played. This he described as dancing.

He said he did not know the name of the dance they were executing or the style, as it was probably an original one of the couple's. He described Miss Squire as being dressed in black silk tights which were covered by a sash which extended to a point half way between the knees and waist.

On cross examination by Attorney Goodman, Squire to a question asked him whether or not it was pantaloons that Miss Squire wore, stated he was quite positive it was tights.

Mr. Goodman then asked him, "Wasn't it just a rhythmic walking step and not a dance?"

The policeman replied, "Yes, but they went backward and forward."

At this point Magistrate Ryttenberg took a hand in the proceedings and asked the witness if he would call it ballet dancing, negro shuffling, clog dancing or soft shoe dancing. The officer declared it was none of these styles of steps.

The Court then asked the officer if he could name the style of dance that he alleged was done by the couple.

He replied, "It wasn't a fox trot, waltz or anything like that. All I know is that they would take one step to the left and one step to the right."

The Court and Attorney Goodman then exclaimed, "It was a side stepping dance, was it?" But the officer did not seem a bit perturbed and said all he knew was that it was dancing.

Nulty not being in court to substantiate the statement of Boetig, the State closed their case and Mr. Goodman then moved for the dismissal of the case on the ground that no dancing had been done in violation of the penal statute and offered as his basis for his application a decision which Magistrate Moses Grossman made in March, 1918, in the case of B. J. Kahn, who was charged with giving a Sunday performance at Kahn's Follies Theatre, 150th street and Third avenue. In this case Kahn was charged with giving a vaudeville show where different types of acts appeared, which the police alleged was a violation of the law. Magistrate Grossman in his lengthy decision held that there was no violation shown in that performance and dismissed the charge.

In his opinion Magistrate Grossman said:

"The defendant is charged with a violation of Section 2152 of the Penal Laws, which provides as follows:

"The performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing, with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise of jugglers, acrobats, club performances or rope dancers on the first day of the week is forbidden; and any person aiding in such exhibition, performance or exercise by advertisement, posting or otherwise, and every owner or lessee of any garden, building or other room, place or structure, who leases or lets the same for the purpose of any such exhibition, performance or exercise, or who assents to the use of the same, for any such purpose, if it be so used, is guilty of a misdeameanor."

"The specific charge is that there were performed at the defendant's theatre on January 13, 1918, five certain theatrical acts. The first was that of two negroes and a piano player. The next was a female singer. Then came two men and a woman, in what is commonly called a sketch. Then followed an exhibition of one releasing himself from a straight jacket, and also from handcuffs. Lastly came an act entitled "Princess Matella and Company," the company consisting of three men and a woman. The princess appeared to be a Hawaiian. With the assistance of the "company," she gave what purported to be a Hawaiian dance, more or less in rhythm with the music.

"The playlet or 'sketch' and a variety of other performances, such as singing, playing of musical instruments, mimicry, monologue, duologue, illusionists, ventriloquists, and innumerable other acts fall outside of any classification contained in the statute. There can be no question as to any of the acts here complained of, with the possible exception of Princess Matella and Company, for none of the other acts are specifically mentioned in the statute. The performance of the Princess and company is the only act as to which any contention might arise. Section 2152, it will be observed, in relation to dancing, prohibits only 'ballet,' 'negro or other dancing,' and 'rope dancer.' Were it the legislature's intent to prohibit all forms, styles and classes of dancing upon the stage on Sunday, it would have been easy to have enacted it in the statute in so many words. The statute in express terms, either could have prohibited 'dancing' or (besides ballet) 'negro and all other dancing.' Failing this, it is clear that the prohibition of all dancing was not intended. Indeed, it would be difficult to credit the legislature with so extreme an intention."

Magistrate Grossman then went into an analysis of the history of the terpsichorean art and the status of stage dancing at the time of the enactment of the original statute, which fortified the view that the words "or other dancing" merely served to particularize "negro dancing" as distinguished from ballet, and that the words "or other dancing" are to be construed as general. By this canon of construction, he held, general words following the enumeration of particular classes of things will be considered as applicable only to things of the same general nature or class enumerated.

He held that the words "Negro" dancing are not properly descriptive of the dance intended to be prohibited, and as Princess

(*Continued on page* 23)

"ACHIEVEMENT" FOR MANAGERS

For the purpose of bringing its theatre managers into close "contact, counsel and co-operation," the B. F. Keith circuit has distributed to all Keith and allied theatre managers a book entitled "Achievement," which contains the tabulation service records of the various houses, such as the ideas and stunts put into operation by the managers for the indirect purpose of building up the receipts of the box office.

The book was compiled from the reports sent in by the different managers, and shows what each house is doing in the interest of art, education, charity, etc., outside of the old-time limitations of the theatrical business. It is the first authentic record of what is being done to carry out the Keith idea of making the vaudeville theatre a civic asset.

With the "Achievement" volume at hand, the manager of the small town theatre is able to know just what ideas and stunts were put into operation by other managers in certain emergency cases, and he can judge his own batting average, and probably raise his standing by absorbing some of the ideas presented by other managers.

The volume is intended for private circulation among managers only and from time to time it will be supplemented at regular intervals, and it is hoped that the general interchange of what all managers are doing will result in general better business by the various houses.

MUSICALIZING "LOLA"

A. P. Waxman has turned "Lola In Love" into a musical comedy by adding a chorus of ten girls to the twelve principals in the play which was originally presented last December by F. C. Coppicus. Waxman, it is said, has obtained financial backing to the extent of $20,000, and after taking the show out for two weeks' break-in, will bring it into a New York theatre, probably the Dresden on top of the New Amsterdam theatre building, where it was originally scheduled to open February 22.

"GUILTY ONE" OPEN ON MAR. 20

Pauline Fredericks will begin her engagement in "The Guilty One," Michael Morton's play, at the Selwyn theatre on Tuesday evening, March 20th, instead of the previous evening which was originally scheduled as the first night.

GREENSTREET RE-ENGAGED

Sydney Greenstreet who appeared as leading man opposite Mitzi in "Lady Billy" has been engaged to play opposite the diminutive star by Henry W. Savage in the new play that Zelda Sears and Harold Levey are providing for her.

MARJORIE HAYES

Marjorie Hayes, the captivating singer and dancer, who is making a big hit in vaudeville with De MacMay's Kiddie Revue.

LEW FIELDS FILES ANSWER

Lew Fields filed an answer last week to the suit brought against him for $8,800 by Bert Shadow and Lillian McNeil, who alleged that the producer broke the contract made when he hired them for the Shubert Vaudeville Unit, "The Ritz Girl."

In their complaint filed in the Supreme Court of New York County, through their attorneys, Eppstein & Axman, Shadow and McNeil set forth that in June, 1922, they made an agreement with Lew M. Fields, who engaged them for the Shubert unit, "The Ritz Girl," at salary of $400 per week, for a period of 30 out of a possible 31 weeks, beginning September 20, 1922.

The team alleged that they carried out their part of the contract and worked in the show until November 11, 1922, when they were discharged without cause.

Through his counsel, Alfred Beekman, of House, Grossman & Vorhaus, Fields in his answer denies most of the allegation made by Shadow and McNeil, although he admits that he entered into an agreement as they stated. He also denies that they performed any or all the terms of the contract. The plaintiffs, the producer claims, agreed to do a certain vaudeville and specialty number, and promised not to make any changes without his written consent. Also, the team was to render such services and characters which might be assigned to them, either vocal selections or dances.

During the period of September 20 and November 11, while they worked in the show, Fields further claims, the team repeatedly violated their agreement by failing to render their specialty as contemplated, and without his written consent made changes in their specialty. Also, they refused, according to Fields, to do certain parts in the show, particularly the "Revue" portion of the entertainment, as provided for in their contract. In other ways also they proved unfaithful, failing to do certain things and neglecting their work, etc.

Augmenting his answer as a partial defense, Fields sets forth that to his information and belief, the act could have secured employment for the period following their dismissal from the cast of "The Ritz Girl" and for the remainder of the theatrical season of 1922-1923 had they exercised reasonable diligence.

COHAN CAST SAILING

John Meehan, general stage director for George M. Cohan, accompanied by Raymond Hackett, E. H. Robins and Eleanor Woodruff will sail for England on Saturday, where the latter three will appear in George M. Cohan's play, "So This is London," which opens at the Prince of Wales theatre on April 11th. The trio under the direction of Meehan will rehearse their parts en route and will be prepared to continue their rehearsals in London, with the other eight members of the cast who have been engaged by C. B. Cochrane. Meehan will remain abroad one week when he will be relieved by George M. Cohan who will be on hand for the final rehearsals and the premiere of the play.

SOUSA TOUR STARTS IN JULY

Lieutenant-Commander John Phillip Sousa with a company of 100 musicians and soloists, will commence his 31st tour of the United States early in July, according to arrangements just completed. The tour will start at Willow Grove, near Philadelphia and take the organization thence to the Pacific Coast, returning through the South to Florida and from there up the Atlantic Coast to Washington where the tour will end in March, 1924. An engagement will also be played at Havana. This is Sousa's 14th coast-to-coast tour.

HUNTER SUES RESTAURANT CO.

Arthur Hunter, filed suit last week in the Municipal Court against the Trianon Restaurant Company, of 110th street and Broadway, for the sum of $583.48, through his attorneys, Hess & Lillenfeld. The action is for a breach of contract in connection with the revue now playing at the Trianon, which was staged by Hunter.

VAUDEVILLE

SUNDAY SHOWS SHIFTED BY "BLUE LAWS"

MAY AFFECT LAST HALF BOOKINGS

The activities of the Lord's Day Alliance, in enforcing the "blue laws" in New York on Sunday, caused many changes in the bills in the New York vaudeville houses, and may also be responsible for a change in the booking policy of the split week circuits for their last half bills. Notice was sent out Saturday in regard to the opening time of the theatre, and type of acts composing the program, particularly black-face, acrobatic, juggling and dance offerings, and acts which includes changes of costumes and shifting of scenery would be strictly enforced.

At Keith's Palace, on Sunday, Bobbie Gordone, who does a posing act, was eliminated from the program for that day, and Grette Ardine was compelled to cut her regular act, as it contained several changes, one in which she appeared in an abbreviated frock. The split week houses, which generally begin their programs with a motion picture at 1:30 P. M., and open their doors at about 1:15 P. M., were compelled to delay the opening of the theatres and start of their programs until 2 P. M. All the big time houses generally open at two, so this ruling did not affect them to any extent. Laura Bennett was out of the Fifth Avenue's Sunday show, and the Vanderbilts, acrobats, and the Novelles, also in the latter class, were eliminated from the two Sunday performances at the Colonial. Dixie Hamilton was brought in to fill for both acts. Harry Jolson worked in white-face at the Colonial on Sunday, as burnt cork is also forbidden. At the Riverside, Davis and Pelle were eliminated from the Sabbath day shows, and Pat Rooney and Marion Bent did an afterpiece to make up for their absence.

In the Loew theatres, few acts were eliminated but a great many were put to the annoyance of having to cut down their material, re-routine acts, black-face performers appeared without the cork, and changes of scenes and costumes omitted from routines. Kara, a juggling act, was out of the State Theatre bill, and Frank Mansfield, xylophonist, replaced him. Gangle's Dogs were dropped from the Lincoln Square program, and Bart Doyle, a morologist and singer, filled in for them.

Uniformed police visited every theatre in their various precincts, watching all shows carefully. Bills in all houses consisted for the most part of straight singing and talking acts, with very little dancing being permitted, lest it might be classed as "acrobatic."

At the Loew offices, it was stated that their last half bills in the future would have to be booked in accordance with the regulations. This might mean the elimination of last halfs for acrobatic, juggling, and blackface acts, unless the latter appear without cork. Up to the time of going to press, the Keith office had not announced its intention of making any change in its booking arrangements and will probably continue booking houses in the same manner, and eliminate the acts objected to for the Sabbath, replacing with singles, or afterpieces.

HOWARD AND CLARK DISBAND ACT

Howard and Clark have disbanded their big revue, and will return to their two act, in which they will open on the Orpheum circuit shortly. James J. Morton, who was with the big act, will return to his single. The others in the act were the Adelaide and Hughes girls, used for the chorus.

COLUMBUS ON PAN TIME

CHICAGO, Mar. 3.—The James Theatre at Columbus, Ohio, will become a part of the eastern Pantages Circuit, starting vaudeville on Sunday, April 1. Charles E. Hodkins, general representative of Alexander Pantages, visited Columbus recently and closed the negotiations. The James will play the seven act Pantages bills which have proven successful at the Lyric at Indianapolis, Ind., and at The Rivoli at Toledo, Ohio.

The addition of Columbus to the circuit is important not only because it brings a strategic city into Pantages' fold, but owing to the James Theatre being a very fine edifice, costing $1,500,000 and in every way being a great credit to the circuit.

The addition of Columbus to the circuit is expected to be followed by several other cities and it is possible that the Pantages Circuit in the East will take on importance to be compared with its' standing in the West.

The Pantages shows have been highly spoken of by vaudeville authorities and are framed in such a way as to command attention not only from a standpoint of cost, but from a standpoint of merit. The theatres playing Pantages vaudeville in several eastern cities have been able to make a showing sufficiently strong as to make the development of the circuit an easy matter.

SPIEGEL HEARING ADJOURNED

Hearings in the bankruptcy proceedings which have been brought against Max Spiegel, former theatrical manager and promoter, who is now confined in a sanatarium at Stamford, Ct., have been adjourned until March 15th when they will be continued before U. S. Referee Harold P. Coffin at his office, No. 217 Broadway. Spiegel's liabilities are said to reach over a million dollars while his assets are unknown. A large amount of his holdings are in the shape of stock in his various enterprises, much of which has been pledged for loans.

"FLU" CLOSES ERIE HOUSE

The Colonial Theatre, in Erie, Pa., booked by the Keith Circuit, closed for an indefinite period on Saturday night, March 3rd. The house played a full week stand, with six acts and a feature picture. Arthur Blondell booked the house.

The closing was due to poor business, claused mainly by a "flu" epidemic in the city. It will probably remain dark for the rest of the season.

ROSE ON LOEW TIME

Harry Rose has been given a ten-week route over the Loew Circuit in and around New York, playing a week at each house. For the summer Rose has been signed to act as master of ceremonies on a Shipping Board vessel, handling the entertainment, and during the five-day layoff in London following each trip he will entertain at the Metropole and other London resorts.

SYLVIA CLARK ON ORPHEUM TIME

Sylvia Clark is the latest artist who had been appearing with Shubert units to be taken back into the fold by the Orpheum circuit. Miss Clark opened for a tour of that circuit in Kansas City on Sunday, March 4th. She had been appearing with the Al Jones and Morris Green unit, "Spice of Life," in Shubert vaudeville.

VIE QUINN IN NEW ACT

Vie Quinn, the jazz dancer, is lining up a new production act for the Keith time. The act will have three other principals and a seven piece orchestra.

BRADBURY AND SCULLY SPLIT

The dancing team of Bradbury and Scully have split and Mr. Bradbury is now doing a single act.

CHAPLIN FILM IS BOOKED ON BIG TIME

DISPLACE ACTS ON BILLS

The latest Charles Chaplin comedy release, "The Pilgrim," which is now in its second week at the Strand Theatre, New York, has been booked for a full week in all the Keith big time houses for March 12 (next Monday). The film runs forty-five minutes, being in four reels, and will displace one and two acts in every house where it is being played.

The feature will also be played in the Proctor, Moss and Keith split week houses next week, but in those houses the vaudeville programs will consist of the customary six acts, unless another film feature is booked into some of the houses for the same half of the week, and in that case at least one act will be dropped from the bill.

In the big time theatres, however, instead of eight and nine acts being booked for the programs, seven and eight acts are being booked. It is thought that the acts to be eliminated will be either of the dance, acrobatic, animal or juggling variety, in order to make things easier for the Sunday program.

COOPER SUES LEW FIELDS

Harry Cooper, the comedian, has filed suit against Lew Fields for $2,000 alleged to be due him for back salary and salary due for an alleged breach of contract for guaranteed employment in "The Ritz Girls of 19 and 21." Although the company is disbanded Cooper succeeded in attaching the effects of the present Lew Fields unit show, "Snapshots," while the piece was playing Newark two weeks ago, making it necessary for Fields to post a bond in order to move the production.

"SNAPSHOTS" TABLOID REVUE

"Greenwich Village Snapshots," a tabloid musical revue in three scenes, is being prepared for early production by Harry Rodgers. The piece will have a cast of five principals and eight choristers. It will differ from the routine flash act in that it will attempt to satire the fads and foibles of New York's Latin Quarter. It will have an original libretto and six special musical numbers. Rodgers is casting the piece and expects to have it ready for metropolitan perusal the latter part of the month.

HOWLAND FOR VAUDEVILLE

Arthur Howland, who has played leads with various stock organizations throughout the country, is planning to invade vaudeville in a tabloid comedy-drama, "Parasites," which is said to be a condensed version of a play he did in stock last year. His supporting company will include Grace Devereaux, Albert Conway and Dorothy Miles. The act will be routed over the Independent time.

DENMAN TOURING CIRCUIT

A. E. Denman, general booking manager of the Interstate Circuit, left New York last week for Texas. He will spend several weeks on a tour of inspection of the Interstate houses.

MERCEDES BANKRUPTCY CASE UP

CHICAGO, Mar. 5.—The bankruptcy case of Mercedes has been set for a hearing here on March 13.

N. V. A. COMPLAINTS

Carl Lamy has filed a complaint against the Three Lordons, alleging that they are infringing on the setting of his act.

Dell Chain, of Barclay and Chain, is complaining against Will Morrisey, claiming that he is infringing on their bit consisting of calling people's names in the audience.

Beryl Worthington, of the act known as "Indian Romance," complains against Harry Rogers, stating that Rogers has taken the entire idea of her act and is doing it under the name of "Indian Reveries."

Pat Levolo has filed a complaint against Noodles Fagan and against Dave Thursby, claiming that both acts are using his gag about "the play games in the street here. The streets are marked with white lines," etc.

John Philbrick is complaining against Grey and Young, alleging infringement on the gag, "I'd like to be a cake of soap in Gloria Swanson's bathtub."

FREEPORT BARS ACTS

Dancing and acrobatic turns and blackface comedy are barred from vaudeville theatres of Freeport, L. I., at Sunday performances by an agreement reached last week as a result of a conference of representatives of the three Freeport variety houses and District Attorney Charles R. Weeks at Mineola. The announcement of the agreement said that "more respectable diversion" would be substituted for the forbidden acts.

Protestant churches of Freeport were responsible for the movement which culminated in last week's conference. One theatre manager was indicted as a result of the campaign waged by the churches against Sunday performances. The Rev. W. E. Thompson and the Rev. W. E. Oswald represented the churches at the conference, and after the result was announced Mr. Thompson called it "a great victory for the church."

20 ACTS FOR BENEFIT

Harry Walker has arranged a bill of twenty acts, including for the most part players appearing in current productions, to participate in the annual benefit for West Side Hebrew Relief Association to be given at the Earl Carroll Theatre, Sunday evening, March 11. Benny Davis will act as master of ceremonies.

FAIRBANKS POSTPONES OPENING

The Fairbanks Twins have been compelled to cancel their opening in Keith vaudeville, which was scheduled to open at B. S. Moss' Coliseum on Monday, March 5th. The illness of Richard Keene, who dances with them in the act, caused the postponement.

MACK AND LANE SPLIT

Howard Mack and Henrietta Lane have dissolved their vaudeville partnership. Mack has framed a new act with Hildegard Stone as his partner. Miss Lane will be seen in a new comedy offering in which she will appear with Ben Ross.

ACTS GET ORPHEUM ROUTE

Lou Clayton and Cliff Edwards have been routed over the Orpheum circuit and will open in Kansas City on March 8th. Toney and Norman have also been signed for the complete tour, which they will begin in Minneapolis on March 8th.

SEABURY AND IRVING OPENING

William Seabury and Margaret Irving, last seen in the "Music Box Revue," will open in Keith vaudeville at White Plains during the last half of this week beginning March 8th. The couple, who were married to each other recently, will do a song and dance vehicle.

VAUDEVILLE

PALACE

Vaudeville acts are vaudeville acts, whether they are booked by George Gottlieb or E. V. Darling. Both draw acts from the same source, and as far as the average show at this house is concerned, there probably won't be any difference. Gottlieb couldn't always book a bill as good as his last one, and it is expected that Darling at the proper time will book a better show than his first one. Some changes were made in the present bill, including the shifting of the Haggin tableaux to next to closing.

Barbette, female impersonator doing a good wire and trapeze act, gave the show a fair start, being a versatile performer in acrobatics as well as a good impersonator.

Harry and Dennis Du For specialized in comedy for the early part of their time and later trotted out a variety of their own brand of steps that got across strong, especially the ones done with high kicks, etc.

The California Ramblers, an eleven piece combination, smacked at least one number across for a decided hit, the rest of their repertoire being composed of uninteresting songs and arrangements. The operatic excerpts were all played in funeral tempo, slowing up the act considerably. Both the saxophone and brass sections are versatile at either instrument, resulting in one number done by a sax sextette. Toward the close of the offering the soloist shone, including the bass saxophonist who is unusually good and one of the cornetists who earned a spontaneous hand. The novelty work at the end of the act done as encores registered well enough to stop the show until the leader announced that his allotted time was up.

The comedy of Claude and Marion, in "Still Arguing," never wavered for a moment but hit home every second, due to the excellent comedienne qualities of Marion who was favorably received by the womenfolk, especially, at once. The man playing straight, of meek demeanor, and the woman stout, plus a shuffling gait, made an excellent combination. In addition to her comedy, Marion proved herself well capable of putting a song over for a hit.

The first half was closed by Valeska Suratt and Her Players of 1923 in a "new symbolic comedy-drama in four episodes," entitled "Silks, Satins, Calico, Rags," by Edgar Allen Woolf. The act is not as good as the vehicle Miss Suratt was seen in last season, and had one redeeming feature, that of a butler who did comedy, Wm. Howard, whom Miss Suratt introduced to the audience at the close of the offering as the one who helped her make her stage debut in South Africa eighteen years ago.

The second half was opened by Paul Morton and Naomi Glass in "April," a comedy skit in two scenes by Paul Gerard Smith, cleverly written and equally well presented. After the opening bit which included a flirtation, song and dance, the longer scene took place in front of a box-car abode, and the comedy of the newly weds was pleasing and somewhat different, finishing off with a bit of novelty dance and other features.

Reinforced with some new material the Duncan Sisters in "'S That All Right," worked in "one," and scored a hit, which they always do when at their best. Their new Spanish number was a "wow" from the start. With a few Spanish wraps around them and one with a sombrero, they were unusually cute, getting the most out of the comedy song.

The next to closing spot brought an almost new type of act in Ned Wayburn's presentation of Ben Ali Haggin Tableaux, beautiful and artistic but hardly vaudeville. Having little action in it, the offering slows up the show if spotted early, and loses dignity and patrons if it closes the show.

Jack Wilson, in blackface, with Charles Forsythe, Willie Ward and Miss Adele Ardsley, closed the show in the comedy vehicle "A Nonsensical Revue.

M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

Rich Hayes opened the show with his well known juggling specialty, punctuating his feats with humor gained principally from his characterization of a lazy clown.

Arthur Milliard and Minnie Marlin, a delightful couple, who sang and danced their way to early favor in a skit called "Honey-mooning." The couple came on in bridal get up and put over a song and dance, "Night After Night." They followed with an improvised version of "You Know You Belong To Somebody Else," with the girl costumed as a Chinese girl and the boy working as a gob.

Alyn Mann scored in a novel dance revue, "The Eternal Triangle." The piece is an abbreviated musical production that has a real idea for its foundation, a wealth of clever dancing and a surprise wallop for a finish. It is divided into three episodes.

The first depicts a neglected husband of a chorus girl, who is abandoned with their child for the glittering trinkets of a John. The second is a dance drama staged beneath the sunny skies of Spain in which the lover attempts to remove the husband via the stiletto route, but is frustrated by the wife puncturing him instead and later being garroted by the lover before he passes out of the picture, thus typifying Spanish love as a dangerous love. Before the slaughter all three indulge in some clever dancing. The final episode represents a dance tragedy with the waltz beckoning from one side and jazz dazzling the lady with its gyrations on the other. Jazz being the man of the hour, wins out. There is a tussle between the two and the lady's wig falls to reveal that Alyn is a man. In addition to the featured member practically every one of the three supporting members are corking dancers.

Kate Elinore and Sam Williams proved as entertaining as ever in their conglomeration of nifty nonsense and songs, "Wanted—A Cook." Miss Ellinore's grotesque costumes and comedy lines kept the audience in good humor, while William's impression of Eddie Leonard singing "Roly, Boly Eyes," was also worthy of the hand it received.

Florrie Millership and Al Gerrard seemed at their best in a mixture of songs and dances. Most of the numbers have been retained from the production act Miss Millership did with Wallace Bradley earlier in the season. In the present offering the band has been dispensed with, Eddie Moran accompanying them on the piano. They open with a published number, topping it with a neat dance. Gerrard and Moran followed with "Logic," with Miss Millership returning for an impression of Edith Day singing "Lonesome Nest." Gerrard later joins her for a duet, "Outside," for a closing number.

"The Show Off," an abbreviated comedy, with Fred Sumner featured in the cast, started off the second section. The theme revolves around a shipping clerk who has a bad case of braggadocia, only to be frustrated from putting on the ritz by an indulgent wife and a truthful mother-in-law. The act has a wealth of comedy situations and is well done by the little company of players which includes Margaret O'Neill, Bertine Robinson and Corinne Cantwell.

George Watts and Belle Hawley practically stole the show in next to closing spot with a song repertoire. The man, a natural comic, handled several topical comedy numbers for top value, while Miss Hawley combined efforts as his accompanist and also put over several songs on her own. All of their efforts were warmly received and they were not permitted to depart until they had obliged with a speech of thanks.

Ben Bernie and Band closed the show. They played six numbers with Bernie clowning between the numbers. E. J. B.

CENTRAL

Lew Fields' "Snapshots" at the Central this week contains much of the material he used in the original production. The show is without vaudeville acts but is run entirely on the revue principle. While there are some clever performers in the cast and some excellent material the show would fall entirely flat were it not for the extraordinary ability of a personable young lady who can't do a thing but sing, dance, look pretty and act. And her acting is by far the best thing she does. Oh, her name? Wynne Gibson. We'll say more about her later.

The show opens on the Moulin Roof, the Six Saxomaniacs providing the initial entertainment, being a dance orchestra of no small entertainment value, and specialties being offered by Lucille Arden, Frances Vernon and James Cagney, Gladys James, Al Hardy, Nell Woods, Midgie Morrison and Mora Nielson, Wynne Gibson and Frances Vernon, the Six Saxomaniacs and Charles Chase.

Lew Fields in "The Village Barber" can be put down as a net loss, unfunny and without finish, and Gladys James does what she can to make the "Flappers' Ball" passable.

"Who Done It?" by Frances Nordstrom is a fine travesty on the mystery farce, written in verse and well acted by James Cagney, Bert Leighton, Al Hardy, Mr. Fields and Wynne Gibson. This is the second number done by Miss Gibson and it was here that the audience began to sit up and take notice. Her act was done in the most accepted melodramatic style and every line scored. Cagney also did excellent work. The plot, if it can be called such, concerns a mysterious murder to which everyone, from boy and girl to cop and police inspector confesses, the final culprit being the man who acts the part of the author. The lines are really clever.

The old hokum "candy booze" was dragged out of its grave to promote a semblance of mirth in the cash customers and became a fairly active corpse. Wynne Gibson retrieved the bit. Alice Remsen does some work as the wife of Mr. Schniff, a part played by Lew Fields, and showed lack of familiarity with the part. She will improve. There is some effective dancing in this scene.

The second portion opens with a Spanish scene of not much value, giving way to Alice Remsen, in one, doing two impersonations and making her changes in view of the audience. She chooses Vesta Victoria, long forgotten by present day audiences, and Fay King, of the *Evening Journal*, her work with the latter character being by far the best. She has a sense of humor and uses it to good results. With a routine of better material she will make a first-class act.

In the nursery is another scene that is practically a total loss except for the work of Wynn Gibson. The so-called punch at the finish consists in Mat. J. Thompson forcing Lew Fields to swallow some bullets and then kicking him on the end of the spine in order to give him a blow-out. Lucille Arden leads a good number here and the chorus do a well-staged march.

"When Women Rule" with the time laid in 2023 on the eve of mayoralty campaign is another clever piece of work with honors evenly divided between Fields, Miss Gibson and James Cagney.

"Hearts in Pawn" is excellently done and the finale is striking. The show is splendidly costumed and well set. As mentioned above Wynne Gibson is really the feature, but the others, led by Lew Fields, follow close behind and make the afternoon pass quickly and pleasantly with the exception of the few duds in the way of ill advised comedy scenes mentioned above. C. C.

COLONIAL

The Colonial has a "wow" of a show for this week, and on Monday afternoon, despite a start of five minutes earlier than usual, ran until almost 5.45. Johnny Collins can be given all the credit in the world, however, for giving the patrons here the entertainment which they have always wanted. For the first time this season, on a Monday matinee, we heard the famous "Colonial Clap" given to acts, the first being Healey and Cross, and then Clayton and Edwards, the latter team scoring a riot at 5:30.

Mme. Bradna and Company made a picturesque and effective opening for the show with a very well presented circus act, which included horses, dogs and pigeons. Maureen Englin was spotted second. Although apparently handicapped by a cold, she gave a dandy account of herself, and is a hundred per cent improvement on the little girl who we saw at the Harlem Opera House about two years ago. She has a great routine, a delivery of "blues" that can't miss, and plenty of personality.

Nash and O'Donnell, supported by Margaret Lee, offered their comedy sketch, "Almost Single," which is entertaining from start to finish. It is very well written, and excellently done by the three.

Melville and Rule slowed up the proceedings a bit, owing to the weakness of their material. The Mae Melville, who appeared with Bobby Higgins a few years ago, is capable of much better material and bits than those which comprise the offering which Mae Melville is doing with George Rule.

Ed Healey and Alan Cross have an entirely new routine of numbers which are even better than those in their former vehicle. The boys get better every time we see them, and they are always worth while seeing. After stopping the show cold, they were called back for an encore, and after giving the encore, were accorded the "Colonial Clap," until they begged off.

J. Robert Pauline may be called an "old-timer" by some, but if there is a "modern" performer, or past, who can show him anything in the way of showmanship, we have as yet to see him. A nice appearance, wonderful personality, and salesmanship that rates one hundred per cent in results doesn't half sum him up. Fourteen young men from the audience were called on stage, and whether some are "plants" or not, there is no credit to be detracted from Pauline. As an entertainer, he's in a class by himself, and the "bloodless surgery" stunt is marvelous. He'll make a wonderful drawing card here for the rest of the week, if the comment of the audience means anything. Pauline now disclaims hypnotism, and like the good showman he is, bases his work on auto-suggestion and psychology. A coincidence may be recorded in the fact that J. Robert Pauline looks enough like W. Dayton Wegefarth to be his twin brother.

Joe Laurie opened the second half, talking quietly, and the audience laughing loudly. Laurie is one of the best monologists in vaudeville, in fact also in a class by himself. The "sister" is a very cute little trick.

Hackett and Delmar followed with one of the most beautifully staged dance offerings to be seen. The wardrobe is sensational. The dance work of Gene Hackett and Harry Delmar, and the four girls is exceptionally good, and the act makes a worthy flash for any big time bill.

Clayton and Edwards are better than ever with a lot of new material and more dancing by Lou Clayton. Edwards, as has been stated so often before, is not only a great blackface comedian, but a jazz band by himself. Clayton is doing even better work than when he worked with Sammy White. And that's going some. The "got dam quick" line should be eliminated. At 5:30 the boys received the grand order of the "Colonial Clapee," which is as good as a D. S. O., here. Frank J. Sidney closed the show. G. J. H.

VAUDEVILLE

BROADWAY

For the first time in many weeks the early morning bill was without a jazz band and as a consequence the show was over quick. None of the acts even approached the show-stopper class but two of them, Johnny Burke and Claire Vincent & Co., went as well as could be expected and drew noteworthy applause.

Jean Allen opened the bill. The act runs along with what appears to be a pretty girl doing exceptionally clever wire work. The routine and the manner of presenting it is as good as any wire work ever done in vaudeville and would be a hit in itself. At the end Jean pulls the wig and the surprise put the act in the "wow" category. Allen was and again will be circus performer, filling in in vaudeville between seasons. His work shows it, fast, trick after trick without a let-up and neatly dressed.

Lonny Nace was on second and did not show up very well in the spot. Miss Nace is a good looking girl with oodles of personality. She opens with "Sweet Sweetie" and also uses "Nobody Lied" and "Lovin' Sam," all three practically of the same type. But by far the worst thing in her repertoire is the "Marriage of Big Ben and Miss Ingersoll." This is a poor song at best, uninteresting with no big laughs of any kind and bad for vaudeville, besides not being the kind of thing suited for this performer. Miss Nace is clever but she needs more pep in her act. Her voice is good and her appearance all that could be desired, besides which she uses good taste in choosing her costumes.

Claire Vincent & Co. were a treat to this reviewer when he first saw the act but he had forgotten really how good it was. This sketch is one of the finest on the circuit. Miss Vincent gives a splendid performance throughout the act and is capably assisted by a man and an ingenue. There is some room for improvement in the ingenue's work but as far as the man and Miss Vincent are concerned we can think of nothing that we would have changed in any way. It goes without saying that the act was a hit, a good solid, heart-warming hit.

Besser and Irwin have what might be a good act if it was fattened up a little. They make three or four bits of hokum and some gags do for the entire twelve minutes. The comedian does a Hebrew fag, a character that fails to register with this audience, or in fact most audiences. For a closing they use a parody on "Cry Over You," combining in the chorus most of the gags used during the act.

Giuran and Marguerite have a dancing act, a dancing act that is class from beginning to end. Marguerite is accomplished in her toe and acrobatic work, graceful, charming and hard-working. Giuran does two routines that are impossible, but he does them. Very few others could. The Apache finish is good but not up to the standard of the rest of the act. The piano accompanyist is also good. We overlooked this act in our opening paragraph, but it belongs with the other two acts, vaudeville entertainment with a high percentage of kick.

Johnny Burke, working without the piano and cutting out a good deal of his material, still had no trouble in scoring heavily. The house at this early morning show is usually full of men and it is fairly safe to say that the audience was composed of at least fifty per cent of men who had been associated with the army during the more or less recent quarrel overseas. Of course they ate up the line that Burke hands out.

The Blue Brothers closed the show with a fine exhibition of hand to hand balancing.

Thompson and Covan and Ernie Golden and his band were also on the bill, but were not caught at this show. This is Golden's fifth week at the Broadway with his popularity still on the increase.

C. C.

EIGHTY-FIRST STREET

Six vaudeville acts and the motion-picture adaptation of "The Hottentot" share honors on the new bill here.

Manager Lewis has worked a real thriller into the motion picture this week. Towards the end of the film a horse race is shown. At one of the most thrilling moments the screen is raised and two horses, manned by real jockeys, are seen running neck and neck on a treadmill. Just as the victor is nosing the other out, the screen is lowered and the motion picture finish provides the climax. These preludes are creating quite a lot of attention since they were inaugurated last week. To add further to the atmospherical setting for this week's picture, Manager Lewis has attired the male ushers in jockey outfits.

The vaudeville section is given a lively start by the Winton Brothers, an acrobatic duo, who have prefaced their offering with a novelty that makes it more delightful. The set represents an unfinished building. The men are garbed as workmen and proceed with their program of gymnastics and balancing until the whistle blows, when they grab their dinner pails and jackets and beat it off.

Faber and King, a mixed team, followed with a mixture of clowning and songs that seemed to hit the proper spot.

Clarence Oliver and Georgie Olp were as amusing as ever in their delightful serio-comic playlet by Anthony McGuire, "Wire Collect." The action takes place in a railroad station. A wild youth from a good family is dumped off a passing rattler because his mileage has run out. He strikes up an acquaintance with the pretty ticket agent. He explains his predicament and has her wire home for money to get back for Christmas. His request is refused, but the girl advances him the maney, pretending his dad had sent it. When the boy gets home he learns the truth and returns to thank the girl and marry her.

Yvette Rugel, the miniature prima donna, followed with a happy collection of songs, which were peculiarly adapted to her voice. In her introductory, "Nothing New," she attempts an expose of writers of popular hits and where they crib their melodies from, by contrasting some of the present day melodies with old favorites. She followed with "Swanee River" in a minor key, countered with a fantasy depicting how a country girl, cabaret singer and opera singer would render "Little Grey Home in the West." For an encore she sang "Dearest" and walked off to the biggest hand of the evening.

Mr. and Mrs. Jimmy Barry were the usual comedy scream in their latest bucolic offering, "Scandal at Hensfoot Corners." Barry affects a wise-cracking rube, whose heart is set on the former town bell, who has just planted her third spouse. He has bet the town barber that when the former Daisy Dazzlem gets back to town she'll be wearing his engagement ring. But plans miscarry and the rube tosses his friend a cheroot in acknowledgment of defeat. It seems Daisy holds the memory of her last spouse too sacred to remarry. The offering is interspersed with songs, one of which is a travesty on the old-fashioned ballad, which proved a scream.

Dorothy Byton and her "La Petite Ballet" closed the show with a delightful dance production that included almost everything that is anything from a terpsichorean standpoint.

E. J. B.

NEW REVUE FOR MURRAY'S

The Andre Sherri Revue, now playing at Murray's, will close in three weeks, after having played all season there. A new revue will be presented on the following week by Andre Sherri. Bert Hall, Gladys Reed and Miss La Mar will head the cast of the new revue.

Eddie Simms and **Joe Evans** have joined "Stepping Around," a five-people dancing act which opened last week.

PALACE

(Chicago)

Theodore Roberts, motion picture star, gives a boost to the plan of presenting screen idols in person in vaudeville, for he has the same wonderful charm in person that he has on the screen. The business on the opening day of the engagement here indicates that he is going to sustain his reputation as a record-breaker in Orpheum houses. Other features on the bill do not contain a dull moment.

Walter Sayton and Partners opened with a spectacle which takes on an equilibristic nature. It is fine pantomime and splendid athletic entertainment.

Ralph C. Bevan and Beatrice Flint entertain with comedy fooling, proving a strong laugh-getter in the second spot.

The Cansinos, in "Fantasia Espanola," gave body to the bill early with their dancing, in which eight different numbers are done rapidly and in delightful manner. This is probably the best Spanish dancing act that has ever graced the Orpheum Circuit. Three brothers and a sister make up the Cansino family.

Collins and Hart, in "Red and Blue," open in one with some interesting comedy, and later their parrot makes a third member of the act, by singing a few notes and talking with them. They close with their burlesque on a hand-balancing act done with the aid of wires, which added to the quality of their comedy.

Maude Powers and Vernon Wallace, in "Georgia on Broadway," hold fifth place with an artistic presentation of Southern types which has just the proper amount of comedy to make their twenty minutes seem brief. Both sing well early in the act, and the marriage scene toward the close of their offering went over strong, as the couple stay in character unusually well.

Theodore Roberts and Hardee Kirkland, scored the big applause hit of the bill, on sixth, with "The Man Higher Up," which is excellent from a dramatic standpoint.

In the next to closing spot, George Dufranne, with Carl Stelzell at the piano, sang half a dozen songs in his fine lyric tenor voice and created much enthusiasm. The French singer has a style well adapted to vaudeville, and gives them all they want.

Hall, Ermine and Brice closed the show with a "Night on Broadway," a flash that supplies ideal entertainment.

R. E. R.

STATE-LAKE

(Chicago)

The State Lake has an exceptional bill this week, made so by Karyl Norman, to whom headline honors are inevitable. The entire bill is worthy of praise.

Joe Melvin starts things off with his hoop rolling antics which went well.

Pearson, Newport and Pearson did not get started until their dancing, which put the act over.

The Beaumont Sisters, a couple of old-timers in songs and dances, proved they come back by registering strongly.

Doc Baker in "Flashes," although seen here many times, proved as entertaining as ever.

Senator Ford and his droll monolog got the usual quota of laughs.

It remained for that master showman and artist, Karyl Norman, to stop the show, run away with it, and everything else. Norman has so many admirable qualities that to enumerate would require some time. His wardrobe is just about the last word and brought forth murmurs of delight and envy from the feminine portion of the audience.

The next act, "The Little Cottage," however, succeeded in its task in a commendable manner. Frank Sinclair and Cliff Dixon are featured along with three very pretty girls, and provided very good entertainment.

Flo Lewis and Roxy LeRocca were not caught at this show.

R. E. R.

MAJESTIC

(Chicago)

The Majestic has one of the best bills this week that has been at that house recently, with no less than five features which would do credit to the very biggest vaudeville programs.

Reddington and Grant open with a Trampoline comedy called "Bounce Inn," which is a novel as well as a superior offering of the kind.

Vernon, the ventriloquist, works half a dozen figures, but does nothing out of the ordinary though the imposing number of figures counts.

Wright and Douglas Sisters is a combination of a nimble dance with a sister team possessing a great singing and dancing routine, the act being entertaining throughout, although the comedy of the man is only fair.

Morgan and Wooley and Mary Stockwell and Company present a farce comedy which is laughable in the extreme.

The Three White Kuhns scored the applause hit of the show with their comedy routine, which is gradually supplanting the string music on which the act is founded.

Clafonte Sisters in "Birds of Paradise" have an elaborate dancing revue with a good deal of vocal work. The act is extremely showy and there are several first-class dancing features.

Silver, Duvall and Kirby have a comedy interlude in one, which is amusing, with the harmony singing of two members of the trio providing a satisfactory finish.

The Erettos close the show with hand jumping, brought to a high state of perfection. The offering has rich comedy and many stunts which bring enthusiastic applause.

R. E. R.

WANTS ACTORS THEATRE

Jesse Lynch Williams, the playwright, told actors and other guests at the dinner of the Society of Arts and Sciences at the Hotel Astor on Sunday night that the Equity Players should take for the house where their productions are put on the name of the Actors Theatre, as more appropriate for what they were trying to do, and to distinguish it from the Actors Equity Association. Mr. Williams said he had been impressed by the fact that there was an idealism underlying the work of the actors and actresses in this theatre which marked it apart from many other theatres in the city.

Charles Rann Kennedy said the Equity was attempting to provide a place where works of merit by American playwrights might have a hearing.

"C. C. C. WEEK" FOR COLONIAL

"C. C. C. Week" will be held at the Colonial Theatre, the initials meaning "Colonial Comedy Carnivals," for the week of March 12. An all-comedy programme, headed by the Charles Chaplin feature, "The Pilgrim," has been booked into the house for that week. The acts on the programme include Victor Moore and Emma Littlefield and Co., Will Mahoney, Jacques Green and the Biltmore Orchestra, Walters and Walters, Lillian Shaw, Franklyn Ardell, MacFarlane and Palace, and Laura and Billy Dreyer.

MAY YOHE OPENS MONDAY

May Yohe, otherwise known as Lady Hope, who once owned the famous Hope diamonds, will open in Keith vaudeville on Monday, March 12, at the Keith house in Boston. She will have an orchestra with her, and will do a song cycle.

"JOY'S WARD 22" DISBANDS

"Dr. Joy's Ward 22," has been disbanded by Al Harvey, who owned the act. Martin Ford, Morris Pekus, Billy Kent, Murray Green and Flo Price were in the cast of the act.

VAUDEVILLE

FIFTH AVENUE
(Last Half)

Joseph Howard and Ethelyn Clark have shelved their massive production act, "Etchings From Life," and are again appearing as a "two act," presumably as the topliner of the new bill here. They are offering their old act, "The Rehearsal." Howard opens the act with a brief pianologue, while awaiting Miss Clark's appearance for rehearsal. The latter has been bearding the managers in their lair for a chance in one of their productions. Upon entrance, she tells Howard that she has seen Mr. Dillingham and that he told her to rehearse something from the Broadway shows so that he may get an idea of what she could do in a production. She follows with impressions of Fanny Brice singing "My Man" and of the ingenue of "Good Morning, Dearie" singing "Kalua." Howard retaliates with 'What's the Use of Dreaming" and then both join forces in a medley of Howard's past song successes. At the finish of the act Howard brings out a Chinese youth who sings the chorus of "Tipperary," which brought the best hand of the act.

The genuine comedy hit of the bill was Tom Howard, recruited from burlesque, who appeared in "Circus Days," assisted by Joe Lyons. Howard does his famous burlesque characterization with Lyons working as the straight. Despite a tendency to inject some burlesque horse-play in one part of the skit the comedy stuff got over for full value and planted Howard for the real laugh hit of the bill.

Rita Gould scored in an early spot with her new song repertoire. She opened with "Peacock Sally," a ditty about the country girl who came to town as a cocoon and blossomed forth as a gay butterfly. She followed with a dramatic interpretation of "Pickaninny Shoes" that brought a well deserved hand. "Lonesome Mamma Blues," a novelty bridal song and a sheik number completed her routine. By this time she had the mob where she wanted them and they brought her back for "Carolina in the Morning."

Tempest and Dickinson also pleased in a happy combination of foolery and songs. Homer handled most of the comedy, making the diminutive Florence the butt of his humor. A double, "I'll Follow You" planted them with the house. Dickinson followed with comedy stuff that led into "Where the Dixie Cotton Grows," while Miss Tempest returned for a fantastic number "The Lily and the Rose." Another duet, "Put Me In Your Flower Garden" gave the act the desired finish.

The Collegians Orchestra was another delight of the program, offering several dance numbers in a manner that set all feet stamping and shoulders shaking. (See New Acts.)

William Edmunds and Company offered an entertaining comedy skit, "Peg O' My Sole." Edmunds portrayed a romantic shoemaker whose shop adjoined the stage door of a theatre. He had been worshipping the ingenue at a distance for months. When he meets her he attempts to speed up the romance. He hires a soup and fish and arranges a dinner for two at his brother's spaghetti emporium, but only to find that his flame is married and everything has to be called off.

Arthur West clowned his way into popular favor with his monologue, "What the Critics Said" and a couple of comedy songs that were well received.

Rialto and La Mont opened the show with a comedy juggling novelty, while Laura Bennett and Company closed it with an athletic offering which included bag punching and boxing.

E. J. B.

PROCTOR'S 23RD STREET
(Last Half)

The usual six act vaudeville bill and Norma Talmadge in her latest screen achievement, "The Voice from the Minaret," divided honors for the last half here.

May Miller and Company opened the show with a musical offering in which Miss Miller played a number of selections on the piano, with her male partner duplicating the tunes on musical glasses.

Bestoff and Messinger, mixed duo, followed with a potpourri of songs and footlight impressions. Messinger, who has a pleasing singing voice, landed "Love Sends a Little Gift of Roses," as his first number. Miss Bestoff followed with a waltz number, which she said was her own composition. Messinger countered with "When Irish Eyes are Smiling." Miss Bestoff returned for impressions of Galli Curci, and Irene Bordoni, which were remarkably good. A duet, "In My Schoolroom of Love and Bliss," proved an effectual closing number.

Ash and Hall, a "hop head" and "hebe" comic, cleaned up with hokum about cornering the burnt match market and other similar nonsense. Their act resembles a similar "frame" being done by Morris and Shaw. After tickling the risibilities of the audience with their hokum, the straight man sings two songs, with the comic parodying them.

Bob Ferns and Company capitalize the scarcity of apartments as the theme of their comedy offering, which is interspersed with songs. Ferns, a black face comic, handles the comedy as a bellhop in a fashionable apartment house. A young man and a girl apply for the vacant suite. A bribing contest furnishes the comedy, with Ferns switching from one to the other as the bonus ante is raised in desperate effort to get the lease of the apartment. The couple finally adjust matters by deciding to marry and share the apartment between each other and their parents. The couple do a couple of songs and dances, while Ferns also has his inning with a comedy song and dance.

Espe and Dutton scored as usual in their mixture of comedy and acrobatics, while Hegeman's Band, prize winners of the Mummers Parade, given last January in Philadelphia, closed the bill with a series of instrumental numbers. There are eighteen pieces in the band and their repertoire was almost given over exclusively to the popular hits of the day. Practically every well known publisher was represented in their list, by way of proving that no favoritism governed their list of numbers.

E. J. B.

REGENT
(Last Half)

An exceptionally well-balanced bill was offered for the delectation of the Regent patrons during the last half of last week and the size of the audiences and the amount of applause showed it was appreciated.

McCarton and Morrone, opening the show, proved one of the finest opening acts on the circuit. The man is a trifle weak on voice but the team are fine dancers and the girl, Marguerite McCarton, does a dramatic rendition of "My Man" that classes up with the best work of vaudeville stars. She works without over-acting or over-emphasis of any kind but somehow makes the audience feel that she is sincere and that she loves her man. The finish, with an unbelievably fast whirl, is one of the best ever seen by this reviewer.

Ulis and Clark sing several songs, all published numbers, and put them over. Both Ulis and Miss Clark have fine voices and know how to use them. Miss Clark doing exceptionally well with her "Yodel" number. The act is nicely costumed, Miss Clark, for a Southern number, using a gold minstrel costume that is extremely bizarre but helps to dress up the act.

The Kelso Brothers & Co. present a collection of hokum that is extremely funny at times but is woefully lacking a finish. The company does some feats of legerdemain, using the usual trick apparatus, the tricks being worked up by the Kelso brothers in fine style, but the tricks in themselves are too simple to warrant the time they spend on them. The bit with the cigar is funny. The girl used in the act is certainly dead wood but could be used to advantage if she sang her song in a spot, the rest of the company working up attention on her, and had the hat, filled with batter, switched during this time, one of the Kelso's completing the trick and taking out the wheat cakes from the hat. The turn went over big as it was.

Thornton Flynn, assisted by Miss Dena Caryl, shared with Johnny Burke the applause honors of the evening. Flynn has a truly fine lyric tenor voice, good in quality and expression though lacking in volume. Miss Caryl, who plays the piano accompaniment for Flynn, also possesses a good voice and the two harmonize well. The act is tastefully set, and the finish, in which McCormick's record of Jocelyn's "Lullaby" is compared with the vocal work of Flynn, the record and Flynn singing simultaneously, is a sure fire applause getter, being a distinct novelty, and, above all, reflecting great credit to Flynn.

Johnny Burke, with his familiar patter about his life in the army, had the audience in the palm of his hand from his first word to his last. He could do exactly as he pleased. It made no difference what he said, they knew he was funny so they insisted on laughing. He has a bit with the orchestra, in which the bass fiddle player is forever tuning up, that tickles the risibilities. The act was a wow.

DeLisle, a juggler performing several new tricks in an earnest manner that brought laughs and applause, is helped out by the Kelso brothers, who use some more hokum in his act. DeLisle, be it said, does not need any help, as his work is fine, but the Kelsos got more laughs here than they did in their act.

C. C.

CARRILLO GETS ORPHEUM TIME

Leo Carrillo, who closed with "Mike Angelo" recently, is returning to vaudeville and has been booked for a complete tour of the Orpheum Circuit. He will open in Denver on March 17th.

COLISEUM
(Last Half)

The bill for the last half was very nicely laid out, containing a variety of entertainment which moved with speed and went over for plenty of applause from the audience.

The Wilson-Aubrey Trio gave the show a fine start with their casting work, and the wrestling comedy bit in one at the finish of their act. The three are working without the heavy facial make-ups they formerly used, and seem to be able to get just as many laughs without it as they did with it.

Meehan and Newman have a good act which they offered in the second spot here, and were called back for an encore. The girl does "blues" well, and the man plays the harmonica and dances to big results. The "Broken Promises" idea of the act is clever, Meehan, however, made a bad mistake in stopping in the middle of a routine to stick his head in the curtain and ask the people back stage to keep quiet. True, they were making a little noise, but it wasn't loud enough to be heard beyond the first few rows of the audience, and he should have waited until the end of the number to secure quiet instead of interrupting it himself. He only detracted from the results the bit might have otherwise secured.

Oliver and Olp are doing a pleasing sketch called "Wire Collect," which doesn't contain the heavy scenic and lighting effects they have used in their former vehicle. The turn is appealing on the whole, but is draggy in spots and needs some cutting.

The hit of the show were Santos and Haynes who could have remained in view indefinitely. The past few seasons with their big act have evidently taught these girls quite a bit about showmanship, and now that they have returned to a two act, they are securing one hundred per cent better results than they did about three years ago. Miss Haynes does some very good vocal work with a straight soprano number, and a double voice bit, using tenor and soprano with "I Hear You Calling Me." Buster Santos did a "Mammy Strut" song, getting big laughs with a "strut" and shuffle bit.

Fred and Anthony kept the laughs coming with their "wop" comedy. The instrumental work also pleased. Emma Haig, now billed as "Little Emma Haig," closed the show with George Griffin and Ruth Russek assisting her in a very well staged dance vehicle in which Miss Haig makes the audience think that "Dainty Emma" would be more appropriate than "Little Emma."

G. J. H.

HAMILTON
(Last Half)

The only draw for the last half was the motion picture feature which was "The Voice from the Minaret," with Norma Talmadge. Despite the lack of names in the vaudeville portion of the bill, business was good on Thursday afternoon, and the show contained plenty of variety and entertainment.

The Melvin Brothers, billed as "Three Melvins," although only two appeared in the act, opened the show. Attired and made-up as Chinese these two went through a routine of tumbling and gymnastic feats which were well done and contained some unusual stunts.

Potter and Gamble, a young man who played piano, and a girl who made a pretty "kid" in a gingham frock and hair ribbon, sang in fairly good harmony and gave a nice account of themselves in the second spot. The girl did a tap-dance at the finish, showing very good ability in that line, which placed a punch for the closing of the act.

Nash and O'Donnell, assisted by Margaret Lee, offered their comedy playlet, "Almost Single," which proved to be good for a continuous laugh. The vehicle is very cleverly written and excellently done by the cast. The offering is one that will more than please any audience on the big or small time.

Sargent and Marvin scored with their novelty musical offering. The boys play the harmonica, ukulele, guitars, clarinet and handsaws, all of these bits being effectively routined and delivered to big results.

Jimmy Lucas, assisted by Francine, stopped the show with his "nut" comedy. Lucas is doing practically the same offering which he has been doing for several seasons, featuring the "magic transformation rose" bit, in which Sargent and Marvin assisted him at this house.

The Sewell Sisters, with Pauline Haggard supporting them, closed the show with a beautifully staged and dressed dance offering called "The Thorne of Terpsichore," written by Albert Von Tilzer and Neville Fleeson. The girls are very shapely and dance well, all the numbers being routined effectively.

G. J. H.

Irving Glickman has resigned as office manager for Lillian Bradley.

STATE
(Last Half)

Kara opened the vaudeville end of the show with a clever exhibition of juggling and balancing, assisted by an unbilled man as a waiter. Everything in sight is either juggled or balanced or both, each stunt being done in the same finished style that bespoke a long apprenticeship in the art of juggling.

In the second spot the Four Byron Girls, three as high-yallers, and one as a blackface comic, proved to be good singers, in various combinations including quartets and duos. They did a variety of songs and the comedy of the blackface went over well, being something of a novelty.

Howard and Ross did some fancy banjo playing, as an opening bit, the man later giving an exhibition of playing a few banjos while they were being twirled in the air, etc. For the latter part of the act the woman sang excerpts from different operas, with the aid of a scrim and place drop, and costumes, while the man played the accompaniments on a banjo.

The next to closing spot was far from being the strongest despite the fact that the week's headliners, Klein Brothers, occupied the position. Their comedy is of the inferior order, singing very ordinary and the closing dance bit of little consequence. Apparently a plant or two is with the act, or else some of the patrons certainly abused the team. Someone behind the curtain slapping the comic when he leaned against it was relied upon to get the laughs. Another bad feature of the act is their use of the material of Seed and Austin, such as the Greek waiter bit, the comic named various fruits beginning with a letter of the alphabet called from the audience. Some of the stuff done is word for word as it is done in the Seed and Austin act, and as usual the imitators fail to put the material across for a hit.

Dancing Shoes, a fast dance revue, closed the show, several boys and a girl principal doing a versatile routine of dances.

M. H.S.

DREW POST TO PRODUCE SHOWS

The S. Rankin Drew Post Productions, Inc., was incorporated under the laws of New York State last week, for the purpose of producing "home-town" shows for American Legion Posts throughout the country. The S. Rankin Drew Post is the theatrical branch of the American Legion, and has organized this production department, as a result of many requests from other posts to produce shows for them, and will do so, concentrating for a while on New York, New Jersey and Pennsylvania states. The department will work on a percentage basis, being paid a certain amount on the receipts of each show it produces. Shows are to be produced with the amateur local talent of each town.

The corporation is capitalized at $3,000, with Billy B. Pearl as production manager and vice-president. Glenn Condon is president of the corporation and S. S. Gumpertz is secretary and treasurer.

BASKETBALL FAILS TO SCORE

From all indications the idea of basket ball games did not live up to expectations as a substitute for the "amateur follies" as a business builder in the Proctor theatres. The Fifth Avenue Theatre discontinued them after a week of experiment.

The two teams that appeared at the Fifth Avenue were professional players. If the audience had shown any interest in the feature the management had intended giving the succeeding contests with local teams, whose rooters would naturally bring increased patronage to the theatre. If the idea had gotten over it was to have been duplicated in all other Proctor houses.

PALAIS ROYAL SHOWS IN ACTS

Andre Sherri, who produced the current revue at Murray's Roman Gardens and prior to that had produced the Palais Royal revues, is planning to reproduce some of his former palais Royal successes in vaudeville. The first of these will be "Andre Sherri's Revue of Varieties," which goes into rehearsal next week and which will open the latter part of the month at an out of town Keith theatre. The act will carry five principals and eight girls. Mme. Andre Sherri will design six sets of original costumes for the offering.

VAUDEVILLE

D. APPOLON AND CO.

Theatre—*Coliseum.*
Style—*"Bi Ba Bo"*
Time—*Nineteen minutes.*
Setting—*Full stage (special).*

D. Appolon is the young lad who was taken up by the Ford Sisters about two or three years ago, when he had recently arrived in this country, and placed into their offering with their orchestra as mandolin player and soloist. After one season with the girls he was discovered playing the piano and doing dance bits in addition to his work on the mandolin.

The act which he is now doing, supported by a company of two girls and a man, is being presented by Mabel Ford, according to the program. Just what "Bi Ba Bo," as the offering is billed, means, is a mystery to us.

The act, however, does give Appolon a wonderful chance to display his versatility and he takes advantage of these opportunities most effectively. The turn opens with Appolon at the piano, while two girls do a minuette. His mandolin solo, playing the "Gypsy Airs," follows, and the bit in which he plays both mandolin and piano at the same time gives an added punch. The piano is taken off-stage following this number and a girl does a very good Indian ballet number. Appolon reappears in Spanish costume playing the guitar, following which he does a tango with the two girls, finishing the number with one of them. A toe dance by the golden-haired girl follows.

For the finale, a Russian scene is done, with the second man, a big, fat fellow, and the two girls in costume appearing with Appolon, and made up a la Chauve Souris. In this scene, Appolon plays the accordion for a while, leading up to the number, which is evidently about the "samovar." A "samovar" is also seen in the scene, being the big silver pot, which can be best explained by comparing it with a coffee percolator, the difference being that a "samovar" is used to distill and dispense tea instead.

In this bit, Appolon does some wonderful Russian dancing. The girls and the man are billed as Ramona, Emily Fitzgerald and Pavlow. Taking it for granted that Romana and Miss Fitzgerald are the female portion of the trio, they are to be commended, first for their ability, and then for their very pretty faces and figures. The man does his little bit well. The act will entertain in any house. G. J. H.

BILLY DUNN & CO.

Theatre—*Proctor's 23rd Street.*
Style—*Dance novelty.*
Time—*Thirteen minutes.*
Setting—*Special.*

This is a pretentious dance offering, featuring a dance allegory "Back to Eden." It opens before a scrim curtain with a cute girl coming on for an introductory, "It's All Apple Sauce to Me." Dunn joins her and they go into a modern dance which is interrupted by a flashup in a corner of the scrim. Another girl recites a bit about being the serpent who led them astray in the Garden of Eden and bids the audience to follow her and she will display the system which caused the downfall of Adam and Eve.

The set shifts from one to full, displaying an attractive cyc and an apple tree in blossom. Dunn and the girl appear in scant attire in a tableaux and the snake crawls about the stage tempting them to partake of the tree of knowledge. The dance of temptation is especially well done. At the climax the serpent has accomplished her purpose and leers as Adam and Eve become aware of their disobedient act. The piece is well mounted, has novelty and should get a good hand on any bill. From a production standpoint it is "big time" stuff.
E. J. B.

NEW ACTS AND REAPPEARANCES

FRANK WHITIER & CO.

Theatre—*Loew's State.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Special.*

The vehicle is an abbreviated bedroom farce with a mistaken identity tangle. It is played by two men and two women.

A honeymoon couple are stranded in the bridal suite of a New York hostelry. The bridegroom's wallet has evidently become attached to one of the nimble-fingered gentry. He has wired dad for the necessary coin of the realm to buy their way out of hock. Dad refuses to come to the rescue, being peeved because the boy married without consulting him. It being a modern marriage and a modern couple Cupid seems in a bad fix when they are confronted with a scarcity of money. The boy telegraphs his uncle to help them out. The couple quarrel and the boy goes out ranting, while the fluffy bride climbs beneath the silken covers of one of the twin beds. A rotund gentleman, whose deportment at once assures you that he is no friend of Volstead's, staggers in and falls in the other bed. The wife believing it is her repentant husband begins petting him. The mistake is discovered. When the young husband returns the inebriated gent mistakes him for a burglar, swats him on the bean and carries him out. The bibulous gent's wife then wanders upon the scene and discovers the alien beauty and there is the deuce to pay. It's all unravelled at the finish when the elder gent turns out to be the boy's uncle, for whom he had been named, and the similarity of names caused the mixup on the hotel register. Both had never met since the boy was a babe. Uncle comes to the rescue with cash and all ends well.

The piece is captioned "In Wrong," has a wealth of humorous situations and packs a comedy wallop that should make it a strong feature. Whitier is capital as the inebriated gent. E. J. B.

BARRETT AND FARNUM

Theatre—*Hamilton.*
Style—*Dancing.*
Time—*Thirteen minutes.*
Setting—*"One."*

A good mixed team of hoofers, who in their anxiety to get away from a straight run of dances, are offering a song and some talk bits which detract from the act more than aid it. The opening song was popular several years ago, and beginning the act with this "Mammy" number doesn't give the offering any too good a start. They do some talk consisting mostly of old and released gags, which should be either changed with the exclusive material, or otherwise omitted.

The dances consist mostly of tap work, and are very well done by both the man and the woman. G. J. H.

AUSTIN & COLE

Theatre—*Proctor's 23rd Street.*
Style—*Musical.*
Time—*Twelve minutes.*
Setting—*In one.*

This is a mixed team who offer a pleasing routine of instrumental numbers. The girl is a harpist. The man plays the piccolo and saxophone. They open with a classic selection that serves to plant them nicely and follow with a lively melody.

The man, who claims to have animated "The Gumps" cartoon for the movies, draws several sketches, interspersing the drawing with comedy remarks. His partner joins him again for a popular medley for a finish. F. J. B.

BOB FERNS & CO.

Theatre—*Proctor's 125th Street.*
Style—*Musical sketch.*
Time—*Twenty minutes.*
Setting—*Special.*

The scene is an apartment house lobby and first a girl and then a boy enter looking for an apartment that is advertised as "for rent, five rooms and bath, $55 a month." Of course this turns out to mean $55 a room, as Bob Ferns, as the colored bell-hop soon convinces them. They work up some good stuff in the boy and girl fighting for the apartment and Ferns running a sort of auction in demanding a bonus. When Ferns exits to get the lease the boy proposes to the girl and they have a couple of good numbers together. The boy has a fair voice and the girl is so-so, neither dancing nor singing particularly well. Ferns handles the black-face comedy in good style and puts over "Lovin' Sam." He does and the couple, who have arranged to get married, a clever little lecture on matrimony, likening the marital relationship to the rental of apartment, the punch line being, "Remember, no subletting." The finish, with Ferns as a colored preacher marrying the two and then all three making a dancing exit is well staged and effective. The act is in good shape now and ready for any house. C. C.

JOSEPHINE HARMON & CO.

Theatre—*Proctor's 23rd St.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Piano, in "one."*

Miss Harmon is a singing comedienne who deviates from a continuous song routine by indulging in cross fire with her male accompanist. She opens with some talk about various types of sweeties she has had that leads up to her first number, "What Could You Do With A Guy Like That?" They go into more talk stuff and harmonize "Now That I Need You, You're Gone," which gives them opportunity to get in some good harmony that won a big hand from the mob. Miss Harmon followed with a comedy song, "Dance and Grow Thin," touching it off with a burlesque dance that scored with a comedy hit. A duet, "Blue" brought the act to a logical finish and sent Miss Harmon and her partner off to good applause.

From all angles the offering can do well in an early spot on any small time bill. E. J. B.

WARDE SISTERS AND CO.

Theatre—*Hamilton.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*Full stage (special).*

The Warde Sisters have arranged a fairly good dance routine, staged in a very pretty set which they are offering with the aid of a pianist, who fills in between numbers with song bits leading up to the dance number to be done by the girls, and a solo. The girls are attractive, and their strong points in dancing lie in their kicking ability which is featured, although it seems to us that they have done better work in the past than they are showing in this offering.

Their opening dance is an Irish number, and following bits done by the pianist, they offer a waltz and a jazz number. The turn makes a nice flash at present for the better small time houses, but with stronger routines, they might be able to play the big time houses. At present there is too much of the same style of steps repeated in all their numbers. Perhaps with better routining this may not be so noticeable. G. J. H.

HERAS AND WILLS

Theatre—*Coliseum.*
Style—*Acrobatic comedy.*
Time—*Twelve minutes.*
Setting—*One and two (special).*

Heras and Wills have a very clever idea in the presentation of their offering which is billed as "Backyard Entertainers." Their opening is done in one, before a special drop showing the exterior of a row of apartment houses, both seen with musical instruments, one carrying a mandolin and the other a guitar. Their make-ups are for "wops," but one of the duo, a blonde, looks more like a "Swede" than anything else. After some pantomime in one, the scene shifts to two, where the backyard of the apartment house is shown. The two enter from the supposed basement, and the two start playing their instruments, looking up at the windows for money to be thrown. One man throws down a bunch of horseshoes, after talking with them, saying "Here's something for good luck. Come around tomorrow and I'll give you the horse."

The acrobatic work is done mostly in comedy style, a la Willie and Joe Mandel, a different type of work being done. They work this up nicely to some legitimate stunts which sent them off to a riot of applause.

They'll fit into any bill, but should get a spot in order to get the best results with their offering. G. J. H.

DOROTHY WAHL

Theatre—*Loew's State.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Piano, in one.*

An introductory plants the singer for her first number, an improvised version of "You've Got to See Mamma," which she does with the house orchestra. She follows up with "He Keeps On Hanging Around," carrying her own accompaniment on the piano and follows with a pianologue.

She did a comedy recitation set to "The Ride of Paul Revere" tempo, giving an impression of a Bronx school teacher's lesson to her class fifteen years hence. The bit had some real comedy that brought spontaneous laughter. A ballad and a dance bit closed her offering to good results.

The act can get over in an early spot on any small time bill. E. J. B.

COOLEY & JACKSON

Theatre—*Proctor's 23rd Street.*
Style—*Songs and talk.*
Time—*Twelve minutes.*
Setting—*Special.*

The act is set at the stage door of a bucolic opera house. The man essays the rôle of a member of the minstrel troupe appearing at the theatre. His female partner does a silly kid bit. The kid is on her way to the store, peeps into the stage door and indulges into comedy conversation with the minstrel. She tells him she has never seen a real show and he proceeds to rehearse his specialty for her. He accompanies himself on the ukelele for "I m Goin' to Live Anyhow Till I Die." After more talk he sings "Dance My Way to Dixieland," with the girl finishing it off with a dance.

The act got over to good applause in an early spot here and has qualities that should make it successful in any small time house. E. J. B.

JEAN KEELEY INJURED

Jean and Arthur Keeley were forced to cancel four weeks' bookings when Jean Keeley fell, breaking two bones in her foot. After a four weeks' rest, taken at the doctor's orders, they will resume their tour.

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SLAMS AT "JAZZ" TUNES

Unintelligent legislators, unmusical agitators and unscrupulous publicity seekers are continuing to take their daily slams at what they please to call "jazz" music, but still this same dance music continues to grow in popularity and scope. Several persons, under the guise of intensive study and a wish to benefit mankind, have ascribed to dance music the powers that lead to practically every felony on the criminal calendar, from wife-beating to murder. Of course, they do not point out any specific instances, but deal in sweeping generalities. Amateur psychologists liken the modern dance music to the tribal music of the African natives and the American Indians, music that stirred the untutored savage, hypnotizing him with its monotonous and measured beat, into a lust to kill and commite other atrocities. They hold that this same underlying beat is present in modern dance music and must of necessity have the same results. Nothing could be further from the truth.

All music, as well as all poetry, has for its basic idea the accent of rhythm. To legislate or interfere with the popularizing of rhythm would mean the abolition of Longfellow and Shakespeare and the suppression of Wagner, Puccini, McDowell and all other composers. Those who see harm in modern dance music are those who see harm in all forms of entertainment, the more universal the entertainment value the greater the harm.

Before the advent of the phonograph a limited few were able to hear the operas and symphony concerts and a knowledge of music was practically absent from our national life. The phonograph and player piano brought the classics into every home, but there was a vast majority in this country who were not ready to receive these world-famous melodies. These were able to understand only a simple tune, simply played. It was then the jazz bands found their way to the records, satisfying the inherent love of music without making this same music a thing to be feared because of its intricacies.

As the mechanical sales increased the recording managers strove for better and better music, and the quality of the recording orchestra became a criterion. Today the majority of dance orchestras making records are composed of highly trained musicians playing arrangements that vie with the classical in their difficulty and beauty but still retain that basic simplicity that makes a tune "popular." In many instances the works of the masters are paraphrased or adapted to dance tempo, and people who would otherwise be ignorant of the beauties of "Thais," "Butterfly" and other classics are taught, in a manner within their powers of comprehension, to appreciate this music. The dance musician of today is paid fully as well as the symphony musician. It stands to reason that his work is on a plane with the symphony man and that the result is fully as valuable from a musical standpoint as that of the other. That certain persons dance in a manner deemed objectionable by some is no more reason for legislating against dance music than the fact that certain ministers misbehave should cause the abolition of all churches.

CHURCH AND STAGE

(Reprinted from *The World.*)

It has taken the recent profession of faith by Fred Stone to attract attention to the interest of the stage in the church. Almost simultaneously with the accounts of Mr. Stone's spiritual awakening there comes the announcement of the first appearance on the stage of Alyce McCormick of Nebraska, who was considered so beautiful that she was selected to represent as "Miss Omaha" her native State in the National Fashion Show here. She is the daughter of a clergyman and the goddaughter of Mrs. Maud Ballington Booth. These antecedents were not considered inconsistent with her appearance at the Winter Garden.

Miss McCormick's beauty, her soprano voice and her skill as a musician have, on the other hand, been esteemed qualifications for her new profession. She will find many actresses who come out of religious families and some who, like herself, are daughters of clergymen. Much has been done during recent years to bridge the distance between church and stage. The renewal of his interest in religion by a widely popular comedian only serves to direct the notice of the public to many in the theatrical profession who are deeply sensitive to the teachings of the Bible.

There have for years existed religious organizations for the convenience of actors. Nobody would think necessary now a society to convert them any more than to try to bring into the churches by such means lawyers, stockbrokers or real estate agents. The object of the religious and theatrical associations that exist today is to make it convenient for players on their travels to find the congregation with which they desire to worship. Mrs. Gilbert, of Daly's company, did much to interest her fellows in the theatrical profession in spiritual matters.

Nearly half a century ago there was a movement to favor the union of church and stage. Whether or not it was needed then, it would assuredly be superfluous today. Actors' religious societies exist in various denominations. The actors cheerfully give their services to help any religious movement. Mr. Stone's renewed interest in religion does not make him unique in his profession. The profession contains many church members and, which is still more to its credit, many deeply religious men and women.

EQUITY PLAYERS' REVIVALS

The Equity Players are arranging a program which they will present for their festival at the Equity-Forty-eighth Street Theatre for three weeks beginning May 14.

The first play they will do will be a revival of "Antigony," after which they will revive one of Clyde Fitch's plays, probably "Girls," and then do a revival of one of Ned Harrigan's plays and conclude the festival with a revival of Shakespeare's "A Comedy of Errors," with Johnny and Gordon Dooley playing the part of the two Dromeos.

Answers to Queries

F. F.—Joe Maxwell produced "A Night in a Police Station" in vaudeville.

Clock—"The Witching Hour" was produced at the Hackett Theatre, New York. John Mason, Russ Whytal and Jennie A. Eustace were in the cast.

Brooklyn—A film 1,975 feet long was made of "Parsifal" by the Edison Manufacturing Company and sold at $335.75.

P. L.—Mme. Nazimova was born in Yalta, Russia. She made her American debut (in English) at the Princess Theatre, New York, in "Hedda Gabler."

O. M.—"The Gilded Age" was the play in which John T. Raymond played the part of Col. Mulberry Sellers.

Race—Ned Wayburn put on "The Star Bout," with Taylor Granville and Owen Martin in the fight. It was shown at the Alhambra Theatre, New York.

66—Blaney's Lincoln Square Theatre, New York, housed the Aborn Opera Company. "Erminie" was one of their productions, with Estelle Wentworth in the title role.

Dancer—Papinta was the widow of Billy Halpin. She died on the stage of the Apollo Theatre, Dusseldorf, Germany, on November 21, 1907, of heart disease.

M. E.—Anna Held was brought to this country by Ted D. Marks and engaged by Florence Ziegfeld, Jr., to appear in a revival of "The Parlor Match" with Evans and Hoey, at the Herald Square Theatre, New York. The "milk bath" story originated during that engagement.

Double—Frank Daniels appeared in "The Wizard of the Nile"; Montgomery and Stone in "The Wizard of Oz."

X. Y. Z.—"Ours Is a Nice House, Ours Is," novelty song, is an English number published by Herman Darewski, the London music man.

TWENTY-FIVE YEARS AGO

Sam Bernard was principal comedian and amusement director of Weber and Fields' Music Hall, New York.

Johnny Wild died at Averill Park, Troy, N. Y.

Howard Powers and Dolly Theobald were doing their sketch, "The Singer and the Soubrette."

Dan Quinlan was manager of Al. G. Fields' Minstrels.

Dockstader's Theatre, Wilmington, Del., was burned. Among the performers who lost their effects were Coogan and Bacon, Hale Sisters, Abbott Davison, Ella Williams, Rawson and Bailey, J. H. Harrington, Delphino Trio, and Harry Deaves.

Jacob Litt leased McVicker's Theatre, Chicago.

Josef Hofmann played at the Academy of Music, Chicago.

Donovan and Stickney's North American Circus was in Central America.

Hallen and Fuller appeared in George Cohan's sketch, "His Wife's Hero."

Fred J. Piper died at Baltimore, Md.

Banks Winter sang "When Grandma Was a Little Girl."

"The Heroes Who Sank with the Maine" was published by Sol Bloom.

The Olifans returned from Australia.

Mr. and Mrs. William Robyns announced their new act, "Mrs. Van Nostrand's Burglar."

TO DO "ENCHANTED COTTAGE"

The first new play by Sir Arthur Wing Pinero to be produced in America in a number of years will be put into rehearsal by William A. Brady this week. The title of the play is "The Enchanted Cottage," and Katherine Cornell will play the leading role. Louis Evan Shipman, who is Pinero's American representative, will be associated with Brady in the production of the play.

Rialto Rattles

INFORMATION FOR F. P. A.

In order to settle the peace of mind of F. P. A., the newspaper columnist who is constantly harping about the oldness and the origin of the gag about the two letter carriers who were shot in Philadelphia as Confederate soldiers, we might state here that the gag was originally printed in THE NEW YORK CLIPPER in the year 1892.

MAYBE HE WENT HUNGRY

They do say that Will Rogers didn't have a single dinner to speak at all last week. Wonder how it feels to pay for your own check again?

LEAVE THIS BE

Speaking of stories credited to Frisco, the well-known ad-libber, both he and Eddie Kane once engaged in an ad lib contest, and for a while it seemed as though the jazz dancer was to be the loser for once, and Frisco kept backing up against a palm tree on the stage of where the talkfest took place.

"What are you hiding in the bushes for?" yelled Eddie Kane triumphantly.

"Th—th—that's my plant," replied the cigar chewer.

ONE SPRING SIGN MISSING

The junk man's bells are ringing
As his cart rolls down the street,
And his voice keeps crying "Old clo'es!"
With a gladsome, joyous beat.

The gang at Forty-sixth and B'way
Have hocked their overcoats,
Yea, 'tis Spring, but not the same,
Without the "bock beer" goats.

THE BEST BAD ACTOR

Corse Payton was "peeved" last week when a Supreme Court Justice ruled that Gallagher and Shean were "hams." Corse claims to be "America's best bad actor" and fears the new decision in the Gallagher and Shean case is an attempt to usurp his reputation and bids fair to imperil his laurels.

THE MEANEST MAN

The meanest man in the world has just been discovered again. It's the guy who had the receivers clapped to his ear while a big benefit performance was being broadcasted, and let his kids listen in whenever the acrobats or dancers went on.

DID NOT WRITE IT

No, Gertrude, Magistrate House is not the author of "The Last Warning." Neither are the scenes laid in the Traffic Court.

ACTS MUST NOT DOUBLE

Keith Office has issued a new edict that no more acts will be allowed to double.

Maurice Abbe wants to know what's going to become of the acrobats and contortionists.

READ THE HEADLINES

A headline reads "Divorces for $15 in Mexico." This is a case of a battleground turned into a haven of refuge.

Where ignorance is bliss the last half looks like a route.

Sing before your breakfast and you must be playing the small time.

There is no fool like the man with three wives.

One good turn is more than you find on most bills.

A cat can look at a king and make a lot of trouble with a queen.

TAKUP SPAYCE SAYS:—

Rhymes that lack all wisdom,
Words that lack all wit,
Help to fill a column,
And these fill just a bit.

DRAMATIC and MUSICAL

"ROGER BLOOMER," EQUITY PLAYERS' SHOW IS NOVEL

"ROGER BLOOMER," a play in three acts, by John Howard Lawson. Produced at the Forty-eighth Street Theatre, Friday evening, March 2nd.

CAST

Roger Bloomer.....Henry Hull
Mrs. Bloomer.....Carcline Newcombe
Everett Bloomer.....Walter Walker
Mary.....Isabel Hill
Mr. Poppin.....John C. Hickey
Eugene Poppin.....Louis Calhern
Emma.....Adelaide Wilson
Louise.....Mary Fowler
Another Salesgirl.....Helen Carew
A College Examiner..J. Hammond Dailey
A Landlady.....Julia Ralph
A Streetwalker.....Margaret Fareleigh
Policeman.....Emil Hoch
Miss Burns.....Helen Van Hoose
Elliott T. Rumsey.....Frederick Burton
Office Assistants: Dolph Ryan, Alan Bunce, Robert Forsythe, Harry Hahn
A Ragged Man.....Fletcher Norton
Drug Clerk.....Charles Webster
Another Drug Clerk.....Harry Hahn
An Old Man.....Halliam Bosworth
Another Old Man.....James G. Morton
A Detective.....Halliam Bosworth
A Judge.....Thomas J. Keogh
Prison Attendant.....Emil Hoch
Tall Old Woman.....Helen Van Hoose
Small Old Woman.....Kate Morgan
Creatures in a Dream: Louise Segal, Sylvia Wiles, Mina Henderson

Modern mechanical contrivances are utilized in the new Equity Players' attraction, "Roger Bloomer," described as an "American play," and done in numerous scenes similar to that of "Johannes Kreisler."

Henry Hull is in the role of young Mr. Bloomer, late of Iowa, who comes to New York and finally lands in a cell. All of the internal questions that have troubled scientists and philosophers seem to also trouble the dreaming Roger Bloomer, and he himself does not know why he wants to know different things or just what he wants.

As the play progresses the authors make a character study of the boy who is seeing life in reality and not by theory. Sex problems also trouble Roger and the whole of the action is done amidst very fine phrases. He falls in love with some sort of a neurotic stenographer, who also talks and acts like Bloomer and she finally takes poison. The boy decides to commit suicide too and he chooses rat poison, probably because he did not want to die in the house or something. However, he is unsuccessful and for his attempt he lands in a cell. (As it happens it is not a crime for anyone to commit suicide in New York at the present time.) While in his cell the boy has a nightmare that outdoes the eating of Welsh rarebits for two weeks before going to bed. Subsequent scenes show him here and there, done with the aid of place drops and spotlights, against a black background.

Although things did not go so well the opening night due to the complicated scenery, the cast was not at fault. On the contrary, Henry Hull does some clever work as Roger Bloomer, which is far from being an easy role. Mary Fowler, as the typist, was also commendable. Louis Calhern did unusually well as a New York highbrow.

The play tells a fair sort of story as such stories go and the action might be satisfying if it was not so completely hampered by the crazy production. It is doubtful whether "the hit" show of the Equity Players has arrived in the form of Roger Bloomer.

"FIRST YEAR" LEAVES MARCH 11

CHICAGO, Feb. 24.—The Woods will be dark for a week following the departure of "The First Year" on March 11.

"TO THE LADIES" TO CONTINUE

Despite reports to the contrary Helen Hayes will remain on tour in "To the Ladies" until June 1st. Miss Hayes is appearing at the Broad Street Theatre, Philadelphia, this week for a two-week engagement. She played that city during the Christmas holidays at the Garrick Theatre. After the Philadelphia engagement, the company will play the New York subway circuit, then tour New England and conclude the tour with an engagement in Boston.

MRS. FISKE PLAY COMING IN

Mrs. Minnie Maddern Fiske's preliminary tour in "The Dice of the Gods," which has toured fourteen weeks, was concluded in Springfield, Mass., last Saturday night. Harry Frazee plans making a New York presentation of the play at the Frazee Theatre on April 2nd, when it will follow "Barnum Was Right," which opened at that house on Monday night.

"HUMORESQUE," WITH LAURETTE TAYLOR CHARMINGLY PLAYED

"HUMORESQUE," a play in three acts, by Fannie Hurst, based on the motion picture scenario, and story of the same title. Produced at the Vanderbilt Theatre, Tuesday evening, February 27.

CAST

Sarah Kantor.....Laurette Taylor
Abraham Kantor.....Sam Sidman
Leon Kantor.....Alfred Little
Leon Kantor (grown)....Luther J. Adler
Isadore Kantor.....Chester Hermann
Isadore Kantor (grown).....Lou Sorin
Esther Kantor.....Ada Hewitt
Esther Kantor (grown)..Dorothy Burton
Mannie Kantor.....Sidney Carlyle
Sol. Ginsberg.....Frank Manning
Rosie Ginsberg.....Lillian Garrick
Gina Berg.....Elsa Grey
Ruby Kantor.....Charlotte Salkowitz
Leon Kantor 2d.....Sidney Salkowitz
Max Elsass.....Hubert Wilke
Stage Employe.....James H. Bell
Reporter.....Wayne Wilson
William.....Walter H. Brown
Mrs. Finschreiber.....Vera Berliner

Laurette Taylor, famous for her Irish characterization of Peg in "Peg O' My Heart," proved her unusual versatility when she gave a performance little short of remarkable as Sarah Kantor, the mother role in "Humoresque." Her splendid emotional acting in that role will probably remain as the best of her efforts, so near perfect did it seem, especially so, in the first act.

The play itself is not so strong after the first act and does not hold the interest as well as might be expected. However, Miss Taylor and one or two others in the cast manage to pull it through.

Sarah Kantor runs the gamut of all the usual trials and tribulations of the mother, and in the first act she is looking after her four children in an East Side tenement, with the coming hero of the play showing signs of some day becoming an artist. In time, she is thrilled by his recital at Symphony Hall where he makes his debut as a violinist of merit.

Later he goes to war, refusing to sign some sort of a fabulous contract, and the usual soldier's farewell closes the show. Which ending, somewhat different than the motion picture and book from which it was made, is disappointing to many, for it tends to leave the audience comparatively cold, following such an excellent first act.

Miss Taylor's excellent work was always in the foreground. Sam Sidman had the role of Mr. Kantor, and Alfred Little, the boy who grows up into the violinist, is somewhat mechanical in his delivery. Luther J. Adler is Leon Kantor grown up. The rest of the cast was fairly adequate, but all fades into insignificance considering the way Miss Taylor shone.

ESTELLE WINWOOD WINS NEW HONORS IN SELWYN FARCE

"ANYTHING MIGHT HAPPEN," a farce comedy by Edgar Selwyn. Produced at the Comedy theatre, Tuesday evening, February 20.

CAST

Gladys Barry.....Leone Morgan
Richard Keating.....Roland Young
Weeks.....Montague Rutherford
Hal Turner.....Leslie Howard
A Doorman.....C. Haviland Chappell
Helen Springer.....Estelle Winwood
Mrs. Springer.....Lucia Moore
A Waiter.....Arthur Lubin
Agnes Farrington.....Joan Treffry
Howard Matthews..C. Haviland Chappell
Maitre d'Hotel.....George Le Soir
Miss Wilson.....Juliet Brenon
Miss Craig.....Florence Clarke

In writing his new comedy the author has chosen his material from a certain phase of life close at hand, concerning mostly two bachelors, their apartment and a mix-up between them and their girls, which is finally straightened out. The whole is not as amusing as it might be, nor might it be classed as a work particularly brilliant.

The cast is all that one could wish for, with such a trio as Roland Young, Estelle Winwood and Leslie Howard, making things merry. Howard is in his usual role of the youthful lover, of charm. Young has the part of a youth anxious to learn the ways of worldly men and women, taking advice from whoever wishes to give it.

For most of the patrons, the high spot of the action arrived when Roland Young and Miss Winwood, in their respective roles, take a few drinks for sociabilities' sake, and then a few more, until both are intoxicated, which was funny, and Miss Winwood displayed remarkable ability. Outside of the above mentioned scene the play moved along slowly.

Others in the cast besides the well known trio did unusually well, including Leone Morgan and Montague Rutherford. The former gave an excellent impersonation of a worldly woman from the city. The latter made a gorgeous old style butler who might have been butling for royalty and not merely in a theatre.

The usual door slamming and mushy proceedings of most farces are absent from "Anything Might Happen," and the cast make of it a fairly amusing comedy.

SHUBERT PLAYS FOR FILMS

After several conferences the Shuberts have agreed to allow the Edward Small Play Company to dispose of their entire list of 150 productions for moving pictures or as many of these plays as prove available for this purpose. While the Small company has not the exclusive rights, the Shuberts refusing to limit themselves in this way, nevertheless M. R. Fink, general manager of the Edward Small Play Company, started negotiations with several picture companies as soon as an agreement was reached and one play, a play that the Shuberts are said to have forgotten they ever owned, has already been sold to one of the most artistic motion picture producers for over $20,000.

Those plays that are being considered for pictures at present and which will probably be sold within the next few weeks, are "The Honor of the Family," "The City," "The Belle of New York," "Floradora" and "Blossom Time." In the case of musical comedies that have a story worthy of filming, the score is to be made an integral part of the production. Included in the list of plays, the moving picture rights of which are to be disposed of, is every play ever produced by the Shuberts since they entered the field.

"LIGHT WINES" OPENING

"Light Wines and Beer," Aaron Hoffman's new comedy which A. H. Woods is producing, will have its premiere at the Stamford Theatre, Stamford, Thursday night. On Monday, the play will be presented at the Cox-Shubert Theatre, Cincinnati, for a week and the following week will go to the Woods Theatre, Chicago, for an indefinite engagement. Those who will appear in "Light Wines and Beer" are, Joseph Cawthorne, George Bickel, Marcia Byron, Mathilde Cottrelli, Cecil Yapp, Stewart Wilson, Harry Lester Mason, Charles Havican, John Junior, Charles Mather, Joseph Robinson, Harry Curtin, Ralph Weidhass, and George Spelvin.

"BUTTERFLY" GOES TO ASTOR

"Lady Butterfly" will vacate the Globe Theatre on March 17th to make way for John Murray Anderson's production, "Jack and Jill," which will open at that theatre on March 19th. On that same date "Lady Butterfly" will take possession of the Astor Theatre, where it will succeed Lew Cantor's "Sun Showers." "Lady Butterfly," which is a Morosco Holding Company attraction, will guarantee the Shuberts $5,000 a week for their share of the gross at the Astor.

Prior to coming to New York the Anderson show will play next week at the Majestic Theatre, Buffalo.

"MISTER MALATESTA," STARRING AUTHOR, IS AMUSING

"MISTER MALATESTA," a play in three acts, by William Ricciardi. Produced at the Princess theatre, Monday evening, February 26.

CAST

Lucy.....Susan Sterling
Mary.....Ida Fitzhugh
"Rita".....Rhy Derby
Joe Malatesta.....William Ricciardi
Pietro.....Marius Rogati
Mike O'Reilly.....Thomas F. Tracy
Count Philippe D'Armand..Antonio Salerno

Although the play has in back of it a successful run in London, there is nothing about the piece that suggests similar success for it in New York. The author has put together a sort of "Abie's Irish Rose," with added complications, combining tragedy, comedy, pathos and what not, in different spots. The whole concoction is far from being above the ordinary, and the author included in the cast worked hard to put the show over.

The story concerns the various phases of life that might befall any Italian immigrant, living in the Bronx, with a large family. Mr. Ricciardi, the playright, has the role of the father, Mr. Malatesta, while the supporting cast was wholly inadequate. Thus the action moves along with such a bit of tragedy as the son leading astray the foster-sister. When the daughter meets a Count, some comedy arises. In the meantime Mr. Malesta moves through the play in a typical Italian characterization.

In the role of Mr. Malatesta, Ricciardi worked so consistently hard, undoubtedly there were many who wished he had written a better play, for there was a certain sincerity about him that might be held up as an example to other aspiring playwrights.

Originally the play must have been intended merely to show the trials and tribulations of an Italian immigrant. The result seems to be more like propaganda in favor of limiting the immigration of foreigners. The production itself does not seem to have been definitely done as either a comedy, serious play or anything else. It just wanders along with the action in favor of comedy.

Harry Brown has been added to the cast of "Mary, the Third."

Irene Franklin is heading the current bill at Keith's, Philadelphia.

Lulu Coates and her **Picks** sailed for England on Saturday of last week.

Minerva, the South Sea Island dancer, closed Saturday night at "Gypsyland."

Marry Warren, singing comedienne, opened Saturday at the Chateau Shanley.

Larry Comer has been routed over the Keith southern time, and will open on April 9th.

Florence Irving has been added to the cast of "The Last Warning," at the Klaw Theatre.

Jean Schwartz, the songwriter and composer, is spending a few weeks' vacation in Havana.

Jack Manion and **Harry Wells** will be seen in a new act shortly, called "Uncle Jerry at the Opera."

Clark Sisters have been added to the Max Ford Revue, now playing the out of town vaudeville theatres.

Helen Oakes and **Stark Patterson** have been added to Jack Connors' Revue, now playing Poli time.

Edward Fielding, Leslie Austin and **Hartley Power** will appear in support of Henry Miller in "Pasteur."

Frankie James, formerly of the Park Music Hall, New York is cabareting at Green Mill Gardens, Chicago.

Jack Inglis and **Gene Winchester** are breaking in a new comedy act that will shortly be seen in the local houses.

Bob and **Peggy Valentine,** billed as Valentine and Drew, have a new vehicle in which they will open shortly.

Clarence Hibbert and **Hy Barlow** have teamed up again in a new blackface and instrumental comedy offering.

Hal Springold has recovered from his attack of grippe and opened for a tour of the Keith time in Pittsfield this week.

The Novelty Clintons, who sailed for London last week, opened there on Monday for a tour of the English music halls.

Matty Scanlan, who has been appearing lately at Gallagher's, will open shortly in vaudeville, assisted by four girls.

Innes and Ryan opened at Keith's 105th Street Theatre in Cleveland on Monday, beginning a tour of the Middle West.

John and **Mabel Love** were routed over the Keith Circuit last week, after showing their act at Proctor's 125th Street.

Blanche Sweet and **Bryant Washburn** have been signed to appear in the screen version of "The Meanest Man in the World."

Renee Rayne opened out of town last week in a new act written for her by Vincent Valentini and staged by Jack Connors.

Don Barclay is one of the cast in "Go-Go," which show will come into Daly's Sixty-Third Street Theatre, New York, March 12.

Edward Colebrook is now playing in "The Crooked Square," Sam Shipman's new play which opened in Atlantic City last week.

ABOUT YOU! AND YOU!! AND YOU!!!

Phil Riley, understudy for Leon Errol in "Sally," is taking the latter's place as the result of a breakdown by the star last week.

Harry Fox will enter vaudeville in the Keith New York houses next month, after completing his tour with "Oh Look."

Willie Dunlay and **Bessie Merrill** have been routed over Western vaudeville time in their new act, "So Long, Broadway."

L. Boundrant O'Shaughnessy, publicist, recovered from an attack of influenza and is now recuperating at Pinehurst, N. C.

The Phenomenal Players are playing the Scollay Square, Boston, this week after completing a successful week at the E. F. Albee, Providence.

Marcella Atwell (Mrs. Ben H. Atwell), recently seen in vaudeville, is now appearing in motion picture theatres as soloist.

Frank Vincent, Orpheum Circuit booking manager, is recovering from a recent attack of the grip, which confined him to his bed.

Jimmy Hussey sailed last week for London on the S. S. *Zeeland.* He will take part in a production there at the Empire Palace Theatre.

Fay Marbe, replacing the Courtney Sisters, one of whom was taken ill, opened Wednesday night with George Jessel's "Troubles of 1922."

Ed Wynn will not have a new vehicle as had been previously contemplated but will remain in "The Perfect Fool" for another season.

Emma Billings recently played her home town, Poughkeepsie, for half a week and got quite a reception from the citizens and the press.

Frank Meyers, formerly treasurer of the Liberty, is now in the insurance business, as special agent for the State Mutual Company of Mass.

Wells and **Burt,** who closed recently on the Delmar time were forced to cancel their booking on Keith time owing to the illness of Miss Burt.

The Pearl Brothers are re-uniting in a vaudeville act, for the first time in ten years. The last act they did was that of Pearl Brothers and Burns.

Margaret Irving and **William Seabury** are doubling this week from the Monte Carlo cabaret to Keith vaudeville, playing at White Plains.

Jack Smith, singer, who recently closed with Vi Quinn, is appearing in the new revue at Jimmy Kelly's Allegria Cabaret, Greenwich Village.

Paul Burns and the **Murray Sisters** have been added to the cast of John Corts new musical production, "Go-Go," which opens out of town this week.

Morris Pekus has retired from the active branch of the profession to enter the office of a booking agent, and will carry the black book in the future.

Ruth Royce and **Harold Harvey** have formed a new vaudeville alliance and will shortly open on the Loew time in their new act, "The Little Quakeress."

Geeorge Seldon has completed his vaudeville tour and has joined "Bringing Up Father," the cartoon musical comedy now touring the one nighters.

Al Fox, of Rockwell and Fox, has written a new comedy number called "Good Little Indian" for Anna Chandler, which the comedienne is now using.

Donald McDonald has been added to the cast of John Murray Anderson's new musical production, "Jack and Jill," which opens in Buffalo, Monday, March 12.

Grace Clarkson has been added to the cast of "The Revue Intime," which Harry Walker is producing for the M. L. Kelley Circuit of cabarets in Panama.

The Lee Children opened an engagement last Saturday at Grauman's New Metropolitan, Los Angeles, where they have been booked as an added attraction.

Joe Madden, the "Jazz Juggler," has just finished a picture engagement playing opposite Charles Judels in Marion Davies' latest film, "Little Old New York."

Sam Salvin returned last week from London, and is making arrangements to sail for England again this month, with the Plantation Revue, all colored show.

Eva Le Gallienne will have the principal role in Mercedes de Acosta's play, "Sandro Botticelli," which will be launched at the Provincetown Theatre, March 26.

Adele Yost, of Zaza and Adele, has recovered from her attack of pleurisy which kept her confined to her home for several weeks, and the act will reopen shortly.

Baby Mary Rose, the six-year-old sister of June Astor, has been signed for two years by the Shell Craft Studios in Hollywood to be featured in two reel comedies.

Fred Sweeney, formerly of Mr. Duffy and Mr. Sweeney, has teamed up with Master Walter, formerly of Bill, Genevieve and Walter, and will do a new comedy act with him.

John Trutle, formerly manager of the Supreme, in Brooklyn, will take over the management of the Premier Palace, a new 3,500 seat house which opens some time this month.

Eddie O'Rourke, formerly of Jackson and O'Rourke, last seen with **Frank** Farnum's act, has formed a vaudeville partnership with Dan Downing, who formerly did a single act.

George Kraus, who has written the musical score for the forthcoming production of "Greenwich Village Scandals," has recovered from his recent illness and is back in harness again.

Byron Beasley has replaced Edward Robbine in the leading role of the Chicago company of "The Last Warning." Robbins retired to appear in the London production of "So This Is London."

Lizzie B. Raymond is featured with "Breaking Into Society," in the role played by the late Anna Francis. Her broad burlesque delineation of the character was well liked in the Proctor houses.

Billy Baskette and the manager of the act called Strassel's Wonder Seals, are requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists Club, on matters of importance.

Benny Leonard, Lou Holtz, James C. Morton and Co., Moran & Wiser, Sally Fields, Buddy Doyle, Chappelle & Stinette, the **Pickfords** and others were on the bill at the Winter Garden Sunday night concert.

Clifford Stork, manager of the "Troubles of 1922," unit show on the Shubert time is also playing a part in the piece. Stork was for years a successful actor before becoming a producer and manager.

Willette Kershaw, who created somewhat of a furore abroad in Michael Morton's play, "Woman to Woman," has acquired the American rights to the play and plans presenting it here under her own management.

Muriel Abbott and **Phyllis Rae,** formerly known as the Muriel Sisters, have prepared a new act under the name of Muriel and Phyllis, in which they will open for a tour of the Keith time at Bayonne, on March 8.

Monroe Silver, phonograph artist is putting on the big amateur show which will be given by the employees of the Endicott-Johnson Shoe Co., at Johnson City. One hundred and eighty will take part in the big show.

Laura Pierpont & Co., the Duncan Sisters, Ben Bernie and Band, Lewis & Dody, The Son Dodgers, Olsen & Johnson, and the **Sensational Girards** comprised the bill at the Sunday concert at the New Amsterdam Theatre.

Percy Weadon, for many years business manager of legitimate attractions and theatres about the country, is now head of the play brokerage concern of Weadon and Bannon, Inc., who have offices in the Fitzgerald building.

Paul Gordon, who is appearing in "The Blimp," at the Olympic Theatre, has been engaged by Michael Mindlin to join the cast of "The Last Warning," at the Blackstone Theatre, at the termination of "The Blimp's" Chicago engagement.

Milton Nobles, who has been playing the part of "Lightnin' Bill Jones" in "Lightnin'," succeeding the late Frank Bacon, suffered a breakdown in Indianapolis last week and is confined to a hospital there. He is seventy-seven years old.

Orme Caldara will replace John Halliday in "The Masked Woman," at the Eltinge. Halliday is to have one of the principal roles in Vincent Lawrence's new comedy, "Two Fellows and a Girl," to be produced by George M. Cohan.

J. Stuart Blackton, motion picture producer, returned to America last week on the *President Polk.* Mr. Blackton, who departed two years ago to enter the motion picture business in England, will start for California next week to make arrangements for a new picture.

Florence Healey, formerly with De MacMay's Kiddie Revue, is fast becoming a big favorite with the patrons of the better class of picture houses in New York, Brooklyn, Jersey City, Newark and other nearby cities. Last Saturday and Sunday Florence was a special attraction at the Glendale Theatre, Brooklyn.

Ed Healey, of Healy and Cross, was host to Alfred Smith, Jr., eldest son of Gov. Smith, Alan Cross, Walter Winchell, M. Kelly, general stage manager for Oliver Morosco, and the entire staff of the M. S. Bentham agency, Bert Kalmar and Harry Ruby, and Henry McCaddin at a party celebrating his twenty-seventh birthday given Saturday night, March 2nd.

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LONDON'S NEWEST WALTZ HIT!
LOVELY LUCERNE
THE SWISS WALTZ WITH A YODEL

MELODY LANE

LEO FEIST, INC., DISTRIBUTES MORE STOCK TO EMPLOYEES

Nine Employees of Music House Share in Second Stock Distribution Made Within the Year—Plan First Put Into Effect Last May

Less than a year ago, in May, 1922, to be exact, the music publishing house of Leo Feist, Inc., surprised all the music world by, in the nature of a commemoration of its twenty-fifth anniversary, setting aside a liberal portion of its stock and distributing it to five of its employees. At the time this distribution was made, the announcement that further distributions of stock would from time to time be made, to employees whose creative ability, loyalty, honesty and faithfulness, after a period of service entitled them to such recognition.

Last week another distribution was made and nine of the Feist employees participated in the second distribution of the stock.

The nine employees who shared in the distribution are Fred Auger, manager of the Feist Boston office; Solly Cohen, assistant professional manager; J. A. Decatur, assistant general manager; Henry Heine, traffic manager; Arthur Hoffman, personal secretary to Mr. Feist; H. C. Johnston, manager of the San Francisco office; Bob Miller, manager of the Detroit office; Cliff Odoms, sales manager in charge of branch offices; Lester Santley, manager orchestra special service department.

The distribution followed a meeting of the Board of Directors held on February 20, at which the new stock participants were unanimously selected.

While no definite announcement regarding the future plans of the company regarding future distributions was made, a paragraph in the letter sent out last May reads: "What has been done is only a beginning. Further distribution of stock will be made from time to time to employees selected by the board on the basis of merit and period of service." The present distribution indicates that the policy is to be continued and the closing paragraph of the letter informing the employees of the distribution of the stock is "We reiterate, 'He who wins the spurs shall wear them'."

The original five who shared in the stock distribution decided upon by Leo Feist, president of the company, and Edgar Bitner, treasurer and general manager, are Philip Kornheiser, Rocco Vocco, Theodore F. Morse, Lee Orean Smith and Meyer Jacobs.

WITMARKS MOVING UPTOWN

As soon as alterations are completed M. Witmark & Sons will move from their present home at No. 144 West 37th street to the big new office building at Broadway and 51st street. The music publishers have leased the entire fifth and sixth floors of the building, which will be completely fitted up to handle their music business.

The building is a large and finely equipped one at No. 1650 Broadway adjoining the Winter Garden and extending to 51st along which it runs from Broadway to Seventh avenue. The Witmark lease on the new quarters is for fifteen years. The Witmark Building which the music publishers have occupied since 1913 was sold by the music men last week.

B. A. REORGANIZING STAFF

The B. A. Music Company is reorganizing its staff, following the resignation of several employees, who severed their connections with the firm last week.

George McConnell, who was sales manager for the B. A. company for the past eight months is out, and Mike Kosman, of the band and orchestra department left for Hot Springs to recuperate from a recent illness. Herbert Walters is now in charge of the band and orchestra department.

MILLS BACK FROM PALM BEACH

Irving Mills, of Jack Mills, Inc., returned last week from his trip to Palm Beach, where he had gone on a combination business and pleasure trip. While there Mills did a clowning stunt with Meyer Davis, orchestra impresario, both dressing up as Gallagher and Shean, thereby getting considerable publicity via news and picture syndicates all over the country.

NEW JEROME SONG

William Jerome and Frankie Williams have written a new ballad entiled, "The Four Leaf Clover My Mother Brought Over From Ireland." The song is being published by the Frank Williams Music Company, which recently opened offices in the Gaiety Theatre Building.

BRADFORD GETS EXTENSION

In the motion for appeal from the decree of infringement given to the Ted Browne Music Company of Chicago, Perry Bradford, publisher, was granted additional time until March 31, to file printed record of the appeal, by the Circuit Court of Appeals, Justice Rogers presiding, and Hough and Mayer sitting with him. Abner Greenberg, attorney, represented Bradford.

Counsel for the Ted Browne company, opposed the extension of time on the plea that mechanical companies were holding up royalties on the song involved, "He May Be Your Man, But He Comes to See Me Once in Awhile," because they were unwilling to pay any publisher until the court definitely decided who was entitled to the statement.

NEW OFFICES FOR M. P. P. A.

The offices of the Music Publishers' Protective Association and American Society of Composers, Authors and Publishers, now located on the eighteenth floor of the Lakner building, in West Forty-fifth street, will be moved the latter part of the week to the eighth floor of the same building.

Approximately 5,000 square feet of floor space will be utilized by the two organizations, both of which have practically outgrown their present quarters. The new offices will be more conveniently arranged than the present place.

HAROLD DELLON, INC., OPENS

Dellon-Stanley, Inc., music publishers, is now known as Harold Dellon, Inc., and has moved from the Broadway Central to the Hilton Building, at Forty-eighth street and Broadway, where it is located on the fourth floor. The plug numbers of the organization are being arranged and an exploitation campaign started shortly.

CLARK PLACES NOVELTY

Jimmy Clark has placed with Richmond-Robbins, Inc., a new blues novelty entitled, "Arkansas Mule." The lyric is by Walter Hirsch.

REMICK SONGS ON RADIO

CHICAGO, Mar. 3.—J. B. Kalver, manager of the Chicago office of Jerome H. Remick pulled a big publicity stunt for the Remick catalog when he hooked up with the Chicago Evening *American* for a midnight radio concert with the Commonwealth Edison Company, Friday night. Thelma and Velma, the Connor Twins, Cook and His Dreamland Orchestra, The Police Octette, Fitzmaurice; Irene Mittler, Alice Mathews, Frank Sulivano, Ward Perry, Merle Yagle, and Frank Magini made up the program which ran two and a half hours. Eddie Lewis, who is now associated with Remick in Chicago had charge of the entertainment which proved a success.

LAWLOR WRITES GOV. SMITH

ALBANY, March 5.—Charles B. Lawlor, old-time comedian and composer of "The Sidewalks of New York," sent the following letter to Gov. Smith:

"The publicity you have given my song has made it possible for me to go back into vaudeville. Assisted by my daughter, I am going to sing the song again."

Commenting on the letter Gov. Smith said: "Lawlor seems to think that I am responsible for making the song popular again. I always liked that song, and am glad if I had anything to do with helping my old friends."

Lawlor is now 70 years old and was the vaudeville partner of James Thornton.

AL DUBIN WITH MILLS

Al Dubin, well known lyric writer, who has been with M. Witmark & Son for the past eight years, is now connected with Jack Mills, Inc., and is in charge of the special material department. He has also contributed two new songs to the Mills catalogue, one a ballad entitled "Just the Kind of a Girl Men Forget," and a novelty entitled "Broadway."

Aside from his song writing activities productive of many hits, Dubin collaborated with Rachel Crothers in writing the Chauncey Olcott show, "Once Upon a Time," and was also responsible for many of the songs in Olcott's "Macushla."

McKINLEY INCREASES STAFF

The McKinley Music Company enlarged their professional department staff last week which now includes Harry Stover, formerly pianist for Blossom Seeley's vaudeville act, and Eddie Roine and Gene Bernard, the latter two being members of the Hotel Ambassador Orchestra, all working under the direction of Dave Ringle, manager of the professional department in New York which is now doing most of the work formerly done by other McKinley offices in the West.

"BARNEY GOOGLE" IN SONG

By arrangements with Billy De Beck, cartoonist, Jerome H. Remick & Co. are publishing the fox-trot comedy song, "Barney Google," by Billy Rose and Con Conrad. The number has verses on the style of Gallagher and Shean song.

LEADER PLACES SONG

CHICAGO, March 3.—Maurie Sherman, one of Chicago's most popular orchestra leaders, has collaborated with Wallace Bradley, Andy Padula and W. R. Williams on a song entitled, "Mary, Why Don't You Marry Me?" which Will Rossiter is publishing.

AKST SONG A SURPRISE

"Wet Yo' Thumb," the fox-trot jazz number by Harry Akst, proved a surprise hit for Beilin & Horowitz, the song being listed 100 per cent mechanically for next month. The song was added to the new firm's catalogue about a week after they started in business.

COMPOSERS' SOC. HOLD BANQUET

Members of the American Society of Composers, Authors and Publishers held their annual meeting and banquet at Keene's Chop House, Thursday evening, March 1, the affair proving to be one of the most successful in the history of the society. Important changes in the by-laws of the A. S. C. A. & P. constitution were made at the business meeting that preceded the dinner. At the latter affair speeches were made by George Maxwell, president of the organization; Victor Herbert, Gene Buck, E. C. Mills, ex-Senator J. J. Frawley and Nathan Burkan, general counsel to the society.

The most important change in the by-laws of the organization affects the new members that join the society, all newcomers being put on probation for one year before being placed in an active classification. All new members of the society in the future will not share in the profits of the organization for the first year, unless the Board of Directors deem the member worthy of being placed on the active list of members before the probationary period is up. At the end of the year when a new member is classified as either an A, B or C class writer, the member may appeal from the classification committee's verdict to the Board of Directors, the idea being that the new member must show proper qualifications to the Classification Committee.

Other business done at the meeting was the appointment of a relief committee with the power to advance money to those of the society's members who might happen to be in need. Deductions may or may not be made from the needy member's quarterly share in the society's dividends, after advances have been made to him by the Relief Committee. This depends upon the member's financial situation as viewed by the committee.

After the business session the members adjourned to another floor, where they dined, listened to speakers and made merry. President Maxwell opened the social session with an appropriate address concerning the progress of the society and then introduced Victor Herbert as the speaker of the evening on behalf of the writer members. Mr. Herbert responded with a presentation speech, accompanying the gift of a gold wrist watch to Mr. Maxwell from the society.

Gene Buck, "Follies" songwriter, was next called upon, and he spoke about the importance of keeping suggestiveness out of the lyrics of songs.

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, a guest of the Society at the banquet, was called upon for a speech in behalf of the publishers. His remarks were to the point and enthusiastically received.

Nathan Burkan, general counsel for the A. S. C. A. & P., delivered a stirring address, in the course of which he called attention to "the case of Ethelbert Nevins," composer of such standard songs as "The Rosary," "Mighty Lak a Rose," and others, whose compositions have been played and sung by millions of people in America and other countries, and who died some years ago, leaving a widow who in no way derives any benefits from her husband's compositions, as it was considered a misfortune for Mr. Nevins not to have been a member of the Society, and at least derive performing rights profits for his compositions, for his estate, a resolution was immediately adopted voting the widow of Ethelbert Nevins the sum of $1,000, should she be in need of the money. A committee will look after the matter.

Allan Davis, of Pittsburgh, and John H. Manning, of Rawleigh, N. C., attorneys for the Society in their respective territories, spoke of their local work for the organization which proved highly interesting to the members. Other out-of-town legal representatives present were: W. J. Hughes, Jr., of Washington, and Paul Amundson, of Boston.

BURLESQUE

MUTUAL DROPS TWO SHOWS AND HOUSES

NEW PLANS FOR 1923-24

By eliminating two more shows and two theatres, the list of attractions playing the Mutual Circuit have been reduced to nineteen, and the number of houses playing them to eighteen, including the week of one-night stands, on the Penn Circuit, which are counted as one.

The Lyceum Theatre at Columbus and the Band Box, Cleveland, closed on March 3.

The "Chick Chicks" (formerly the Mischief Makers) came to a halt at Indianapolis March 3, and the "Rosey Posey Girls," formerly the Monte Carlo Girls, finished on the same date at Columbus. The "Jazz Time Review," therefore, makes the jump from Indianapolis to Buffalo, N. Y., after this week's engagement.

The report that the Majestic in Albany was to close was without foundation. The house, under the terms of its lease from Proctor, can not present vaudeville, and besides the business done there by the Mutual shows has been profitable to the lessees.

There was some intention of the "Runaway Girls" coming back to finish the season, but this was deemed inadvisable after the closing of some of the houses.

Several of the shows are filling in the week after the Buffalo engagement, and "Laffin Thru" played the International, Niagara Falls, last Friday and Saturday. The week between Boston and New York will probably be filled after this week, as Yonkers, N. Y., goes in, and the Park, Bridgeport, Ct., may open again for the rest of the season.

For the season of 1923-24 arrangements are under way to enlarge the circuit to thirty houses and shows, and to extend it further west, including Chicago, St. Louis, Kansas City, Milwaukee and other good show towns, for which offers of houses are under consideration. Numerous applications for additional franchises have been received and will shortly be acted upon.

BOHEMIAN NIGHTS MONTHLY

At the meeting of the Burlesque Club held Sunday afternoon, March 4, it was decided to omit the weekly Sunday Bohemian Nights, and to run monthly affairs instead. The clubhouse will be open Sunday as usual and a Victrola will furnish music for those who wish to enjoy a dance.

A committee was appointed to report upon the advisability of the club having a jamboree, at the close of the burlesque season.

Twenty-one applications for membership have been received. Fifteen of them were favorably passed upon at this meeting. The Club Rooms Committee reported progress.

SIGN WITH MORRIS & BERNARD

Morris and Bernard have signed Claire Stone, and Cliff and Marshall, for their new tabloids. They will also present Charles Wesson and Alice Edwards, now with the "Big Jamboree Co.," in a new vaudeville act.

FOX HAS OFFER TO PRODUCE

Eddie Fox of the Beauty Revue Co. is considering an offer from Ackermann and Harris to produce musical comedy tabloids for them next season. The circuit is to include ten one-week stands.

COOPER WILL FILED

The will of the late James E. Cooper, who died on January 29 last, was filed last week without any objections in the Surrogate's Court here, his sister, Leah De Bahlul, being left $25 a month for life, and the remainder of his property going to Lucia Cooper, his widow, of 325 Riverside Drive, who was named under the will as executrix to serve without bonds.

Henry Silberman, of 299 Broadway, William V. Jennings, of the Columbia Theatre Building, and Isaac Silverstein, of 926 Eighth avenue, witnessed the will, which was executed in the Columbia Theatre Building on April 20, 1917. The exact value of the estate will not be known until the appraisal for inheritance taxation is made by the state.

In explaining his failure to make separate provision for his daughter, Cooper inserted a paragraph stating: "The reason that I have not made any provisions for my daughter, Henriette, during the lifetime of my beloved wife, Lucia Cooper, is because I have sufficient faith in her to know that she will take good care and make ample provisions for our said daughter, Henriette."

TOE DANCER DISAPPEARS

Mrs. Anna Cella, known to the stage as Anna Etha Burgh, a toe-dancer, formerly appearing at the Winter Garden, has disappeared. On November 11 she kissed her husband good-by at the Fourteenth street subway station and started on a shopping trip. That is the last her husband has seen of her. Joseph Cella, the husband, has made inquiries at all hospitals and theatrical booking agencies but has found no trace of his wife and inquiry at Eighty-sixth street and West End avenue, where her parents were supposed to be living, failed to locate either parents or daughter.

Mrs. Cella, who was married to Cella only six months, is twenty-one years old, has grayish blue eyes and a fair complexion. When last seen she wore a blue serge suit, light-brown sport hat, brown woolly coat, brown stockings and shoes. Her husband lives at No. 335 East Sixth street.

TO REPLACE HENDERSON'S

Because of the improvements being made by the city in Coney Island, the improvements including the new boardwalk and a 100-foot-wide boulevard that is to be made opposite the terminal at the point now occupied by Henderson's hotel and theatre, that historic landmark will be torn down.

The boulevard will take up half the space now occupied by the theatre and will serve as a connecting link between the terminal and the boardwalk.

The property is at present leased by J. S. Jacobs of 1483 Broadway, New York, who has instructed his architects to prepare plans for the building of a modern, up-to-date theatre.

LEON ERROL RECUPERATING

CHICAGO, Mar. 5.—Leon Errol of "Sally" which is playing at the Colonial Theatre, who has been confined to the St. Luke's Hospital as the result of a nervous breakdown, will be able to return to the cast of the attraction in about a week.

GUGGENHEIM'S FATHER DEAD

Dan Guggenheim, manager of Watson's Lyceum Theatre, Paterson, N. J., mourns the loss of his father, who died on February 20.

CORINNE ARBUCKLE IN ACT

Corinne Arbuckle is successfully playing her single act in vaudeville.

ALL SHOWS HIT BY LENTEN SLUMP

ALL BELOW LAST YEAR'S FIGURES

The Lenten season has made its impression on the burlesque theatre business throughout the country. Lent in years gone by has always been dreaded by managers of burlesque theatres and shows, as the receipts for that period would always take a big decline. Last year the attractions playing the Columbia Circuit found business during that portion of the season to be most negligible. This season it is said to be even more so with only two or three theatres on the entire circuit managing to hold anywhere near their normal average.

The Columbia, New York, is one of the houses which felt the decline during the past few weeks. Business there has been a bit below that of last season for the same period. While the theatres in the other large cities have been feeling the decline a little more than the New York house. More than half of the shows on the circuit this season will probably register a fairly heavy loss during that period.

Attractions on the Mutual Circuit, on the other hand, are a bit more fortunate, as the salary is guaranteed the show by the theatre, the same as it is the balance of the season. The houses on this circuit, as those on the Columbia, have had a most noticeable drop in receipts.

BENEFIT AT OLYMPIC

A benefit performance for the family of J. P. Reilly, the policeman, who recently was accidentally killed while on duty, will be given at the Olympic Theatre, New York, at midnight on March 21, during the engagement of the "Step Along" Company. Officer Reilly belonged to the 21st precinct and Captain Albert Mason is in charge of the affair. David Krauss will donate the theatre and Dan Dody will have charge of the performance by the "Step Along" Company, and other volunteers, including Lewis and Dody, Gallagher and Shean, and Harry Cooper. Reilly's family are not entitled to a pension, as he had been on the force less than 10 years.

BIG WEEK FOR WATSON

Billy Watson's Beef Trust had an exceptionally big week at the Gayety, Milwaukee. Mr. Watson has entirely recovered his health and is working on the trip east.

HELEN WINDSOR SIGNS

Helen Windsor has replaced Rose Bethel with the "Step Lively Girls." Harry Rudder has also booked Eddie Lloyd, who takes the place of Walter Sinclair.

HARRY WARD'S MOTHER DEAD

Harry Dutch Ward, mourns the loss of his mother, Katherine Hamming, who died February 21, 82 years of age.

CAST CHANGES IN "FOLLIES"

Jack Coyle, Harry Calon and Jack Harris are newcomers with the "Girls From The Follies."

MOSSEY IN STOCK

Bill Mossey, has returned to the stock at the Academy, Pittsburgh, Pa.

WAINWRIGHT WITH "AMER. GIRLS"

Billy Wainwright has joined "The American Girls."

"FLASHLIGHTS" IS FAST AND CLEVER SHOW—PLEASES ALL

"Flashlights of 1923" at the Columbia Theatre this week is subdivided into ten flashes, and they are all properly focused in regards to the spectacular features and to the comedy elements. Sarah Hyatt must have spent a good-sized fortune in providing the many gorgeous gowns which she displays, including a creation of white, trimmed with gold braid and white fur, which she dons for the final flash of the closing scene. A butterfly gown is another beauty; then a black lace confection, which she wears over tights; a beaded Colonial effect, and a jeweled hoopskirt also outfashion any style show, and all of them were duly noticed and observed. And Miss Hyatt can also sing. This she proved by contributing to the musical program the principal numbers in the show. "Love, Send a Gift of Roses," "The Dance with You" number, "Live by the Way," and "Madame Butterfly" all met with appreciation, as rendered by her. In the various scenes that engaged her attention, she also was seen to good advantage.

The comedy is furnished by I. B. Hamp, a tall blonde, who uses an extravagant style of fun-making, a semi-Dutch dialect and a variation of make-up, the features of which could not fail to amuse. He is thoroughly original.

Jack Callahan, who also pitched his voice in high, helped out in the comedy scenes very effectively and showed remarkable work as an acrobat at times, when they came as a surprise. Working with Mr. Hamp in the baseball game, as catcher and pitcher, respectively, they put over a great many laughs. The betting on the number bit, with Jack Hanford as the third party, held attention. The ten numbers were carried by that many girls.

A hold-up scene, wherein the money finally finds its way to the original owner, was well worked up.

Ann Myers played a "Parisian Vamp" in convincing manner and even managed to overcome the flinty hearted Hamp, for an amusing bit. She showed some fine gowns also, and sang and acted well in "On the Boulevard"; "The Honkey Tonkey Ball," a great Jazz number; and in her specialty, for which she selected "Chicago," "You Can Have Him," and "Mamma Everynight" as her songs, and put them over with the proper expression and to good applause.

The little soubrette, Eugenie Le Blanc, has all the requirements for the role—form, face, voice and pep—and her specialty consisted of a Dutch song and dance and a variety of character dances, including some difficult Russian steps. In fact, dancing is her middle name.

Jack Hanford, who first appeared as the French café proprietor, afterwards dished up the straights and worked up the scenes opposite the comedians in good form. He also officiated as the Base Ball Umpire, and acted the dope in the Tonkeyland scene, in which he relates a series of foreign travel to the two comedians.

Walter Hayes gave a number of characters, including a detective and an intoxicated nuisance at the ball game, and his specialty was well liked.

"Broadway at Any Time" was the title of a series of scenes showing first the bunk presented on Broadway, and then the conditions as they really existed. The entire cast were appropriately used for the different characters represented.

"Danceland" was well worked in. The eighteen girls started in some pretty figures, to waltz music, and formed a pretty background and made room for Sherman and Rose, two "Imperial" Russian dancers, who performed some startling movements singly and together to well merited applause. The girls then finished with pretty and complicated march movements, which got a good hand.

I. B. Hamp and Jack Hanford had eight minutes of comedy conversation, Hamp always retaining his character. In fact, he held steadfast to it all through the show.

The flirtation scene by Miss Le Blanc and Mr. Hamp, with some shooting by the pickpocket, was made the most of by all concerned.

A great laugh was occasioned by Callahan and Miss Myers, by him vowing that he would not raise his hands to her again, and then delivering a seemingly well-delivered kick. But we imagine that this will be out after the first show. Part of his green costume was a pair of shoes with fantastically shaped curled-up toes.

Rex Weber was also in the cast, playing the page in the café scene, a young baseball fan, and other bits; he also sang "Wyoming Lullaby," with a good yodel in the chorus.

The costumes for the chorus showed many original designs in build and design. For many of the numbers the lower limbs of the girls were but partly covered.

IN APRIL

THE CLIPPER

will be Seventy years old and is going to celebrate its Seventieth Anniversary.

One of the events in connection with the celebration will be the publishing of an

Anniversary Number

filled with interesting facts and stories of its long career in the show business.

Advertising space in that issue will be particularly valuable, but the rates will be the same.

Send in your copy now.

Everybody in the world of theatricals will read it.

NEW ACTS

PORTER J. WHITE & CO.

Theatre—*Proctor's 23rd Street.*
Style—*"An Odd Gentleman."*
Time—*Fourteen Minutes.*
Setting—*Special.*

Fantasy, melodrama, mystery and comedy have been crowded into this latest offering of Porter J. White. The locale is a summer garden in France. An outdoor table has been prepared for two. A vagabond strolls in and attempts to usurp the place which has been reserved for the foremost dramatic critic of France, who is having a rendezvous with a fashionable lady.

The vagabond, played by White, appraises the waiter that he is the great actor Gerome, who has been the target for venomous attacks at the hands of the critic. It develops that the critic is in love with Gerome's wife. By ruining Gerome, he hopes to drive the actor to suicide. The critic enters and objects to the strange guest. Nevertheless they get into conversation. The vagabond toys playfully with his prey and at the climax draws from the other the confession that he is not the great critic, but Gerome, impersonating him. The vagabond retorts that he knew as much since the critic had been murdered an hour ago. Gerome continues that he has been aware of his wife's affair and that he had murdered the critic to win her back. Instead of slipping the glistening handcuffs about the actor's wrists, the vagabond, who eventually turns out to be a detective, meditates and remarks, "Well, he was only a critic, after all" and passes out into the night to permit Gerome to keep the rendezvous with his unfaithful wife.

Porter White gives a finished delineation of the mystery man. In the few minutes he is on his part permits him to get in some fine acting. The various surprise twists of the offering make it doubly entertaining and sustains interest from curtain to curtain. Two men and a woman comprise the supporting company. E. J. B.

RENARD AND WEST

Theatre—*Loew's State.*
Style—*Songs and talk.*
Time—*Fifteen minutes.*
Setting—*Special drop.*

The girl of this act comes before the silken drop and sings an introductory in which she tells the audience that she is princess of song. She then introduces the king's jester, a "hebe" comic, who according to her song must make the audience laugh or check his head at the guillotine. They both engage in a clever routine of foolery and cross-fire with the comic using "I'll Tell the King On You" for a catch line throughout the act. He also scores in a comedy song, "Find 'Em, Feed 'Em, and Forget 'Em." The girl, a stately blonde, changes to an abbreviated costume and returns. When she tells the comic that she is the king's page, he retorts that the king must have some book. After more foolery they go into a duet, "In My Wonderful Palace of Love" and encore with a topical number that has some clever kick lines and is a good applause coaxer, inasmuch as the choruses get better as they go along.

The man is a born clown and has a pleasing delivery. The girl is a cute trick that makes up in personality whatever she lacks in voice. Their material is just the sort of hokum small time audiences thrive upon. E. J. B.

PAULINE AT PALACE MARCH 18th

Pauline the hypnotist has returned to vaudeville and will be seen at Keith's Palace during the week of March 18. He opened at the Colonial on Monday, and will be played at the Bushwick next week. His offering now includes a lecture on auto-suggestion on the lines of Dr. Coue.

COLLEGIANS ORCHESTRA

Theatre—*Proctor's Fifth Avenue.*
Style—*Orchestra.*
Time—*Twenty minutes.*
Setting—*Special.*

The Collegians, who have been dispensing dance music for the habitues of The Rendezvous, made their vaudeville debut at this house last Thursday afternoon, offering a sufficiently diversified repertoire of numbers to readily convince one that their popularity with dance lovers is well deserved. As vaudeville entertainers, the boys cannot miss adding to their laurels.

The Collegians is an eight-man combination. They work in "two" in an attractive old rose setting. "My Buddy" proved a corking opener and set them pretty. They countered with "Runnin' Wild," which achieved equally good results. "Dearest," improvised with a refrain of "My Gal Sal," was sufficiently well done to bring many palms in contact with resounding applause. "Clover Blossom Blues" completed their regular routine and also brought a great hand. After taking a number of curtain calls the boys encored with "Red Headed Gal," with several of them singing the refrain.

The arrangements for all of the numbers were exceptionally good, most of them smacking of a typical Whiteman tempo. If their reception here can be taken as a criterion, the boys are going to be as popular in vaudeville as they are with dance-loving Gotham, who has been attracted to The Rendezvous by their remarkably clever dance music.

E. J. B.

SARGENT AND MARVIN

Theatre—*Jefferson.*
Style—*Musical.*
Time—*Eighteen minutes.*
Setting—*In "one."*

Two versatile musicians, playing various string and other instruments, and featuring musical saws, with droll talk filling in the intervals, worthy of holding a spot in any big time bill.

The team, in tuxedos, open with a word about a little bit of the south and one played the ukulele while the other the harmonica. Subsequently they played, on steel and harp guitars, hand saws, clarinet, also singing verses of at least one song. They affected a southern accent and kept up a consistent line of funny talk that was good for laughs whenever sprung. At their respective instruments they were always competent, specializing in duets of the jazz and blues order.

Both have good personalities and sell their stuff well. The offering would take second spot of any difficult show and make it a huge success. M. H. S.

JESSIE MILLAR

Theatre—*Proctor's Twenty-third Street.*
Style—*Musical.*
Time—*Fifteen minutes.*
Setting—*Piano, in one.*

Miss Millar comes on in an evening gown and opens proceedings with a pianologue, which is well executed and sets her with the audience. She follows with a cornet solo in which she proves herself mistress of this instrument, and later plays another selection on the cornet, while accompanying herself on the piano at the same time. For this number she gives a jazz interpretation of her previous cornet solo. She leaves at the finish of this number and returns with an accordeon and winds up her offering with a medley of popular airs.

Miss Millar's offering is a good feature for an early spot in any small time bill. E. J. B.

"LADIES FOR SALE" NOW "SOLD"

Porter Emerson Browne has changed the title of "Ladies For Sale" to "Sold!" The piece has already been tried out on tour.

An Ebony Jazz Tune -
Runnin' Wild
As Big a Hit as "HOT LIPS"
An entirely New-and different rhythm-
A Sensational Dance tune-and just as good as a Song

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

Week of March 12, 1923

NEW YORK CITY

Palace—J. Rosamond Johnson—Lonesome Manor—Segal & Carroll—Gordon & Ford—Frank Tinney.

Alhambra—The Vanderbilts—World of Make Believe—Healy & Cross—Vincent Lopez & Orch.

Royal—Palermo's Dogs—Davis & Pelle—Rooney & Bent—Dooley & Morton—Mr. & Mrs. J. Barry—Weber & Ridnor—Maureen Englin.

Riverside—The Rooneys—Polly & Oz—Eight Blue Demons—Duncan Sisters—Harry & Emma Sharrock—Fifty Miles from Broadway—Sybil Vane—Dorothea Saddler & Co.

Colonial—Laura & Billy Dreyer—Leipsix—Franklin Ardell & Co.—Biltmore Orchestra—Walters & Walters—Victor Moore & Co.—Lillian Shaw.

Broadway—Carter & Cornish—Lew Brico.

Jefferson (First Half)—Harry Jolson—Hackett & Delmar Revue. (Second Half)—Charles Keating & Co.—Bobby Pander Troupe.

Franklin (First Half)—Edwards & Edwards. (Second Half)—Kellam & O'Dare—Harry Breen.

Regent (First Half)—Carroll & Sedley. (Second Half)—Edwards & Edwards—Allen & Canfield—Harry Jolson.

Coliseum (First Half)—Fisher & Hurst—Joe Laurie, Jr.—Trixie Friganza—Ten Eyck & Wiley. (Second Half)—Jane Ayre—Hackett & Delmar Revue.

Fordham (First Half)—Geo. Moore & Girls—Kellum & O'Dare—Harry Breen—California Ramblers. (Second Half)—Joe Laurie, Jr.—Trixie Friganza Co.—Ten Eyck & Wiley.

Hamilton (First Half)—Elinore & Williams. (Second Half)—Besser & Irwin—Norwood & Ball.

BROOKLYN, N. Y.

Orpheum—Restelli—Crafts & Haley—Zuhn & Dries—Millard & Marlin.

Bushwick—De Lyle Alda & Co.—Redmond & Wells—Miller & Bradford—Runaway Four—Von Kovacs & Goldner—Gibson & Price.

Rivera (First Half)—Jack Little—Margaret Irving, Wm. Seabury & Monte Carlo Co. (Second Half)—Irene Franklin.

Flatbush—Arena Bros.—Sophie Tucker & Co.

Far Rockaway (First Half)—Carroll & Sedley—Elinore & Williams—California Ramblers. (Second Half)—Geo. Moore & Girls.

BALTIMORE, MD.

Maryland—Margaret Hassler—Rafayette's Dogs—Johnny Burke—Myers & Hanaford—Clark & Bergman—Oliver & Olp.

BOSTON, MASS.

Keith's—Diaz Sisters & Powell—Seed & Austin—May Yohe & Band—Claude & Marion—Kerr & Weston—Danny Dugan—Martha Pryor.

BUFFALO, N. Y.

Shea's—The Zeiglers—Wyeth & Wynn—Helen & Harriet Scholder—Fenton & Fields—Gus Edwards & Co.—Al & Fannie Stedman.

CINCINNATI, OHIO.

Keith's—Canova—Lytell & Fant—B. & W. Roberts—Wilton Sisters—Herbert Clifton.

CLEVELAND, OHIO

Palace—Leavitt & Lockwood—Rockwell & Fox—Jimmy Carr & Orchestra.

105th St.—Three Whirlwinds—The Hartells—Ted Lorraine—Joseph Dickay—Deagon & Back.

COLUMBUS, OHIO

Keith's—Howard Nichols—Wayne, Marshal & Candy—Stone & Hayes—Gus Fowler—Bryan & Broderick.

DETROIT, MICH.

Temple—Harriet Rempel & Co.—Harry Kahne—Duci de Zorekjarto—Chic Sale—Four Aces.

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Colonial—Brent & Partner—Hall, Ermine & Brice—Madam Herman—Al K. Hall & Co.—Ray & Emma Dean.

GRAND RAPIDS, MICH.

Empress—Bobbine Family—Sam Smith & Co.—Schichti's Mannikins.

HAMILTON, ONT.

Ann Gray—Bostock's Riding School—Swor & Conroy.

INDIANAPOLIS, IND.

Keith's—Four Yallerons—Four Phillips—Vincent O'Donnell—Senator Ford—Edna Aug & Co.

LOWELL, MASS.

Keith's—Ruby Norton—Herbert Denton & Co.—Zeno Moll & Carl—Holland & Odeon—Rogers & Donnelly—Jahrl & George—O'Neill & Plunkett.

MONTREAL, CAN.

(March 11)—Sager Midgley & Co.—Fern & Marie—Henry & Adelaide—Leslie Curtis—Kenny & Hollis—Brent Hayes.

Princess—Osborne Trio—Stone & Francis—Ray, Bell & Bro.—Wellington Cross & Co.—Brown & Whitaker—Margaret Severn & Co.—Harry Burns & Co.—The Duttons.

PHILADELPHIA, PA.

Keith's—Holmes & LeVere—Demarest & Collette—Eva Shirley & Band—Margo Waldron—Splendid & Partner—Santos & Hayes.

PITTSBURGH, PA.

Davis—The Saytons—Murray & Oakland—McLaughlin & Evans—Alison Stanley.

PORTLAND, ME.

Keith's—Lydell & Macy—Rose & Moon—Bob Albright—Maxine & Bobby—Brown Sisters—Florence Brady.

PROVIDENCE, R. I.

E. F. Albee—Dress Rehearsal—Ernest R. Ball—The Show Off—Leedum & Stamper—Fallenberg's Bears.

ROCHESTER, N. Y.

Temple—Harrison & Dakin—Hymack—Moore & Freed—Ruth Roye—Southern Entertainers—Olson & Johnson—Kay, Hamlin & Kay.

SYRACUSE, N. Y.

Keith's—Van Horn & Inez—Allman & Harvey—Bobbie Gordone—Will Mahoney.

TOLEDO, OHIO

Keith's—Deso Retter—Jessie Reed—Gautier & Pony Bay—Bryant & Stewart—Anderson & Burt.

TORONTO, ONT.

Shea's—Lime Trio—Dotson—Owen McGiveney—Patricola—Marmein Sisters—Bert & Betty Wheeler—Wm. & Joe Mendell—The Wager.

WASHINGTON, D. C.

Keith's—Singer's Midgets—Patricola & Townes—Mary Haynes—Little Driftwood—Joe Roberts—Rupert Ingalese.

ORPHEUM CIRCUIT

Week of March 11, 1923

CHICAGO, ILL.

Palace—Eddie Leonard—E. & J. Connelly—Burke & Durkin—Mallia Bart—Les Kellors.

State Lake—Lou Tellegen—Dooley & Sales—Alexandria—Pierce & Ryan—Hallen & Russell—May Wirth—Dance Fantaisies—Wayne & Warren.

DENVER, COL.

Orpheum—Marc McDermott—William Faversham—Bobby Henshaw—Eddie Miller—Zelda Bros.—M. & P. Miller.

DES MOINES, IA.

Orpheum—Glanville & Sanders—Frank Ward—Middleton & Spellmeyer—Aunt Jemima—Walter C. Kelly—Don Valerio.

KANSAS CITY, MO.

Main St.—La Pilarica Trio—Lloyd & Goodwilfred Clark—Franklyn, Charles & Co.—La Graciosa & Co.

Orpheum—Gordon & Rica—Allen Shaw—Whiting & Burt—Cansinos—Swift & Kelly—Jean Adair & Co.—Hal Skelly.

LOS ANGELES, CAL.

Orpheum—Davis & Darnell—Lucas & Ines—Alan Rogers & Alan—Jack Osterman—Four Fords Revue—Josephine Amoros—Carl, Francis & Carl—Frances Williams Vanessi.

Hill St.—Doree's Operalogue—Valand Gamble—Berzac's Circus—Crystal Bennett—Milt Collins.

MEMPHIS, TENN.

Orpheum—Bessie Barriscale—Billy Arlington—D. D. H.—The Gellis—Pearson, Newport & Pearson.

MILWAUKEE, WIS.

Palace—Henry B. Walthall—Jos. K. Watson—De Marcos & Sheik Band—Adelaide Bell—Jack Hanley.

MINNEAPOLIS, MINN.

Hennepin—Juggling Nelsons—Profiteering—Neal Abel—Mitty & Tillio—McKay & Ardine—Conlin & Glass.

NEW ORLEANS, LA.

Orpheum—Parlor, Bedroom & Bath—Pilcer & Douglas—Chas. Irwin—Galetti & Kokin—Parker Bros.

OAKLAND, CAL.

Orpheum—Steppe & O'Neil—Gautier's Bricklayers—Edwin George—Dougal & Leary—Love Sisters—Donegan & Steger—Frisco.

OMAHA, NEB.

Orpheum—Herberts—Zardo—Langford & Fredericks—J. B. Hymer—Fireside Reveries—Margaret Young—Pressler & Klaiss.

PORTLAND, ME.

Orpheum—Houdini—Rath Bros.—Gibson & Connelli—Four of Us—Bravo Mich. & Truj.—Jack Benny—Howard Wynfred & Bruce.

SACRAMENTO AND FRESNO

Orpheum—Jessie Busley—Max & Morits—Bert Howard—Carlisle & Lamal—A. & M. Havel—Whitfield & Ireland—Aerial Valentines.

ST. LOUIS

Orpheum—Theo. Roberts—Glenn & Jenkins—V. & E. Stanton—Bevan & Flint—Roxy La Rocca—Autumn Trio.

ST. PAUL, MINN.

Orpheum—Florenis—P. & S. Kelton—Flanagan & Morrison—Powers & Wallace—Dance Creations—Billy Dale & Co.—Pert & Sue Kelton.

SAN FRANCISCO, CAL.

Orpheum—Julian Eltinge—Richard Kean—Coogan & Casey—Charlie Wilson—Rodel & Dunigan—Mignonette Kokin.

Golden Gate—Stars of Yesterday—Zelaya—Lloyd Nevada & Co.—Carlisle & Lamal.

SEATTLE, WASH.

Orpheum—Vera Gordon—Rath Bros.—Clara Howard—Fred Hughes—Wylie & Hartman—Farrell & Taylor—La Mont Trio—Rainbows End.

SIOUX CITY, IA.

Orpheum—Mallia Bart—Allen Shaw—Dugan & Raymond—Magleys—Dave & Tessie—Valentine Vox—Clara Howard.

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VANCOUVER, B. C.

Orpheum—Land of Fantasie—Moore & Kendall—Sylvia Clark—Wright & Dietrich—Royal Sidneys—Smith & Barker.

WINNIPEG, MAN.

Orpheum—Little Cottage—Four Camerons—Gene Greene—Vera Gordon—Cummins & White—Carl Emmy's Pets—Sargent & Marvin.

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PANTAGES CIRCUIT

Week of March 12, 1923

ST. PAUL, MINN.

Phil. LaTuska—Mack & Castleton—Olga Miska Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

WINNIPEG, MAN.

Pasquali Bros.—Dummies—Princeton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

REGINA AND SASKATOON

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

TRAVEL

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chaplins.

SPOKANE, WASH.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Ross & Roma.

SEATTLE, WASH.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

VANCOUVER, B. C.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

TACOMA, WASH.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

PORTLAND, ORE.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

TRAVEL

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

SAN FRANCISCO, CAL.

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

OAKLAND, CAL.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

LOS ANGELES, CAL.

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

SAN DIEGO, CAL.

Kate & Wiley—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Peiet—Richardson Twins.

LONG BEACH, CAL.

L. Burkhart Co.—Pierce & Goff—Ketner & Beaney — Thalero — Betty & Lou Hart — Major Rhodes.

SALT LAKE CITY, UTAH

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

OGDEN, UTAH

The Gladiators—Wilson & Addie—El Cota—Walter Brower—Choy Ling Foo—Walter Brewer—Canadian Vet. Band.

DENVER, COLO.

Nelson's Cattand—Jan Rubini—Weston & Eline—Reynold's Opera Co.

(Continued on page 26)

CIRCUS

CIRCUS OPENING DATES

The Mighty Haag Circus will fire the first gun of the new circus season at Marianna, Fla., Wednesday, March 7th, which is also the show's Winter quarters. This show played there December 21st, 1922.

The Cole Brothers' World Toured Shows will open Thursday, March 15th, near New Orleans, La., where the show wintered. This show will tour Mexico this season.

The Christy Brothers' Greater United 4 Ring Wild Animal Circus will open Thursday, March 15th, at Beaumont, Texas, where the show maintains Winter quarters. This show will travel on fifteen cars this season.

Al. G. Barnes' Big Four Ring Wild Animal Circus, which is in Winter quarters at Dallas, Texas, will probably be the next show to open, which will be at Dallas, Texas.

The next to open will be the Sparks' World Famous Shows (The Twentieth Century Circus), which Winters at the Georgia State Fair Grounds, Central City Park, Macon, Ga. The show will open at Macon about Saturday, March 31st.

The Ringling Bros. & Barnum-Bailey Combined Shows will open at Madison Square Garden, New York City, N. Y., Saturday, March 24th.

The Sells Floto Circus will open at the Coliseum, Chicago, Ill., on Saturday, April 7th.

The Carl Hagenbeck & Wallace Circus will open at Louisville, Ky., Saturday, April 21st.

HAGENBECK OPENS WAREHOUSE

Hagenbeck Bros. Co., Inc., American branch of The Hamburg Germany headquarters, have established a large store and shipping warehouse at 311 Newark street, Hoboken, N. J., John T. Benson, manager. Mr. Benson received a shipment a short time ago that included zebras, striped hyenas and the first pair of spotted or laughing hyenas to come to United States in the last ten years, a very fine mandrill and several monkeys and rare birds and on a steamer due to arrive this week will be a large shipment for the Chas. Sparks Circus which will include seventeen trained horses, four Bengal tigers and four polar bears, all these animals trained, and are said to be the finest troupe of performing animals ever brought to this country; and in addition to the above there will be about eighteen small Indian elephants, camels, dromedaries and several other animals.

SPARKS SHOW OPENS APRIL 5

The Sparks World Famous Circus will open the season at Macon, Ga., April 5, and will play a few of the larger cities on their way north. The Circus has a new line of all special paper this year and they will bill very strong having added a big trained animal show to the Circus and have added to the train one coach, two stocks and two flats all seventy-two feet long, making twenty cars in their train and all seventy-two footers.

MARKS WITH POLACK SHOW

Joe Marks passed through New York on his way from Philadelphia to New London, Conn., where he is connected with Polack Indoor Circus, playing there this week.

George Burgraff, formerly stage manager for "Broadway Brevities," and with Johnny Dooley in vaudeville, is acting as stage director for George Jessel's "Troubles of 1922."

FOR SALE

Parker 3 abreast all jumping horses; Brass rods, Jeweled Horses, good condition, newly painted; two engines. Ford tractor and Stutz, new side wall. Bargain for $3,500 cash.

Johnny Kline, 303 Putnam Bldg., N. Y.

ANIMALS FOR SPARKS SHOW

Tony Ballinger, general agent of Sparks' World Famous Shows, is in New York at the Broadway Claridge Hotel. Mr. Ballinger is here to look after the shipping of the big seventeen-horse act, the four double-striped royal trained Bengal tiger act and the four trained Polar bears with a pony and two white Great Dane dog act, that are due to arrive in New York from the Hagenbeck headquarters at Hamburg, Germany.

GOLDEN BROS. AGENT IN N. Y.

L. B. Greenhaw, general agent of Golden Bros.' Big 4 Ring Trained Wild Animal Circus with winter quarters at Ft. Dodge, Iowa, will arrive in New York from Chicago, where he is now attending to the routing of the circus, and after his visit to New York he will be able to announce whether or not they will play the East.

MAIN CIRCUS OPENS IN APRIL

Andrew Downie, manager, and F. J. Frink, general agent, of the Walter L. Main Circus, were in Chicago at the Showmen's Ball and left to attend to business in several towns on their way East. The circus will open early in April, but they have not as yet decided on the opening stand.

DAWSON IN NEW YORK

Stanley Dawson, for the past several seasons with the Ringling Bros. and Barnum & Bailey Combined Shows, is in New York, having spent the winter motoring in Ohio and Virginia. Mr. Dawson is not yet ready to announce his plans for the coming season.

INDOOR CIRCUSES DOING WELL

William J. Flemming, general agent of John W. Moore Indoor Circus, is in New York for a few days on business. Mr. Flemming came in from his home town Buffalo, and reports that both the Eastern and Western circuses are enjoying good business.

MAIN MANAGER IN HARRISBURG

J. H. (Doc) Oyler left New York last week, where he has been spending the winter, to visit his people near Harrisburg, Pa., before taking up his duties as manager of the Walter L. Main Circus Side Show, now in winter quarters at Havre de Grace, Md.

FINKELSTEIN N. Y. REPRESENTATIVE

Charles Finkelstein, formerly secretary to Mr. Abe Sablosky of Sablosky & McGurk of Philadelphia, has been appointed New York representative for Dave Sablosky, with temporary offices in room 219 Strand Theatre building.

BOWERS BUYS ANIMALS

Bert Bowers, of Mugivan-Ballard-Bowers interests, was in New York last week, where he purchased several animals for their circus, which included elephants, chimpanzes, leopards, etc.

HARRY PINCUS ILL

Harry Pincus, vaudeville agent, is seriously ill at Lakewood, N. J., as a result of an attack of influenza. He is a brother of Joe and Louis Pincus, well known in the vaudeville and motion picture business.

BARTELS RECEIVING BIG SHIPMENT

Henry Bartels, of 72 Cortlandt street, New York, announces that on or about April 1 he will receive a large shipment of rare animals and birds.

HARVEY COMING TO NEW YORK

R. M. Harvey, of Mugivan-Ballard-Bowers interests, will arrive in New York shortly from the general offices of the company, Chicago.

OUTDOOR EXPOSITIONS

SHOWMEN PROTEST BILLS

At meeting held at the Fair Trading Co., office at 309 Sixth avenue, Saturday, March 3; to take up the matter of raising money and other means to combat with the proposed legislation now coming up to hinder and perhaps put the outdoor shows out of business by passing several unjust laws now coming before the legislators of several States.

The following were present: Louis Fink, J. A. Sullivan, Morris Taxier, I. Rosenbaum, J. E. Wallace, A. Kalman, Irvin Udowitz, A. Alpeno Swartz, W. J. Hanley, R. M. Wheelan, E. Shuman, Matthew J. Riley, W. Marcus, Harry Bush, Jack Goodman, Harry Elfenson, Maurice Mersor, A. J. Randall, Al T. Holstein, L. Rifkin, Max Goodman and W. H. Middleton.

The following officers were elected to act temporarily: W. H. Middleton, chairman; Louis Fink, secretary, and Max Goodman, treasurer.

R. M. Wheelan and Maurice Mersor were appointed a committee of two to arrange for a dinner to all the outdoor show people, and after several of those present spoke in regard to the forming and managing the new organization it was decided to hold another meeting at the same place Saturday, March 10th, at 3 o'clock, and that everyone was to invite all outdoor showmen that they came in touch with to be present at the next meeting.

GOLDEN BACK FROM SOUTH

M. B. (Duke) Golden, for the past several years general agent of the Polack interests, and this season the general agent of the combined shows, the Polack Bros.' Twenty Big and World at Home under the title of "The World At Home Shows," is in New York, where the general offices of the shows are located. Mr. Golden came in from Philadelphia. He has been busy this Winter South attending fair meetings, and has succeeded in signing up with a line of well-known Southern fairs.

JACKEL IN 25th YEAR

John C. Jackel, of John C. Jackel, Inc., New York, is in his twenty-fifth year, having established an office at 22 St. Marks Place, New York, in 1898, as booking agent and manager of attractions for the Knickerbocker Steamboat Co., and his first job was for the steamer *Grand Republic*, which gave nightly entertainments while floating down the bay.

COREILLI BUILDING SHOWS

Lew Coreilli, of Detroit, will have his new Caterpillar Ride with the World at Home Shows this coming season. Mr. Coreilli is now in New York and is busy building some shows for the Evans & Gordon Co., Coney Island, but will have finished them by the time the above show opens.

CANFIELD GOING OUT AGAIN

A. E. Canfield, an old-time agent and for the last few years connected with the Brooklyn Electric Supply Company, will take the road again this coming season as agent of Wallace & Udowitz Dreamland Shows of New York.

SOMERSET ALLOWED SIX MONTHS

WASHINGTON, Feb. 26.—The Bureau of Immigration has ruled that Pat Somerset, English actor, may remain in this country under bond for another six months, in the latest development of the deportation proceedings brought against him.

Deportation of Somerset was sought by Carle Carlton, theatrical producer, who charged at a hearing at Ellis Island, befor a board of inquiry, that Somerset, in addition to being intimate with Mrs. Carleton, known on the stage as Edith Day, had committed acts of forgery in England. The report of the board of inquiry was sent to the Immigration Bureau here for final decision, and the order issued will enable Somerset to fulfil a theatrical contract.

RODECKER NOT SIGNED YET

Thad. W. Rodecker, general agent, whose temporary address is Garfield Plaza Hotel, 351 Garfield avenue, Chicago, is figuring on several propositions, but has not as yet decided as to what show he will be connected with this coming season. He was general agent of Tom W. Allen Shows 1916 to 1920, and Great Patterson Shows 1921 and 1922. Mrs. Rodecker, press agent, is also at liberty for the coming season.

RICH FORMS NEW COMPANY

Sam Rich has formed a new company known as the Beacon Doll & Toy Co. of New York. Mr. Rich was in Chicago for the Showmen's Ball and stopped off at several cities on his way East to attend to business.

MURRAY WITH AMUSEMENT ASSN.

Fred C. Murray, Eastern manager of the Thearle-Duffield Fireworks Co., a part of the newly Organized World Service Amusement Association, was in Chicago to attend the Fair Secretaries' meeting and Showmen's Ball.

CARNIVAL BILL DEFEATED

The Showmen's Legislative Committee through their counsel Tom J. Johnson were successful in having the bill up before the Minnesota State Legislature Prohibiting Itinerary Carnivals from exhibiting in the State defeated.

NOYES IS GENERAL AGENT

Harry S. Noyes will be the general agent of the newly organized Royal American Shows of Kansas City, Mo. Mr. Noyes is now in Chicago on business for his show.

GLICK BACK IN NEW YORK

Wm. Glick has returned to New York from a trip to Richmond and Petersburg, Va. In the latter city the Bernardi Show that Mr. Glick recently purchased with Ralph Smith is Wintering.

EVERETTE DOING ACT

Wm. (Bill) Everette, general superintendent of the Matthew J. Riley Shows, has been playing a vaudeville engagement in the Lowe houses in and around New York with his magic act.

OUR

WILD ANIMALS *and* CAMELS HAVE ARRIVED

YOUNG ZEBRAS, CHACMA BABOONS, TAME; CAMELS, BEARS, YOUNG ELEPHANTS, SNAKES

Visitors Welcome. ***Take Hudson Tube.***

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MARCH OF THE MANNIKINS

Adaptation by D. ONIVAS—American Lyric by WALTER HIRSCH

A CHARACTERISTIC MELODY AND A DISTINCTIVE NOVELTY

COPIES AND ORCHESTRATIONS READY IN A FEW DAYS

RICHMOND-ROBBINS Inc., 1658 Broadway, N. Y.

WATCH, WAIT AND THEN LISTEN

CINEMA CLUB MOVES

The Cinema Players Club moved into its new headquarters last week and celebrated the event with a house warming last Tuesday night. The new quarters are located on the second floor of No. 134 West Forty-sixth street. A feature of the organization is an employment bureau, which provides engagements for its members without charge. The newly elected officers for the ensuing year are as follows: Morgan Jones, president; Charles Edwards, vice-president; J. J. O'Hara, executive secretary; Francis Barclay, recording secretary, and Hilda Field, treasurer.

"SECRETS" TO REMAIN AT FULTON

Edward Royce's new play, "Cinders," is not coming to the Fulton Theatre to succeed "Secrets," as was previously announced. "Cinders" will have its premiere at the Garrick Theatre, Philadelphia, next Monday and will remain there for two weeks. The following week it will go to the National Theatre, Washington, and then will probably be brought to a New York theatre, as yet unnamed.

"Secrets" has been doing big business at the Fulton Theatre, so it was thought advisable to have it remain in the house, and if possible get another theatre for the new Royce production.

Madelyne La Varne, premiere danseuse, is being featured in the new revue at the Village Grove cabaret, Greenwich Village.

FLOOR SHOW FOR CLOVER GARDEN

The Clover Gardens dance hall in the Grand Central Palace building, which has been operating under a straight dance hall policy, will install a floor show next week. The show will have eight principals and twenty choristers. The latter will double as hostesses and will dance with patrons who do not bring dancing partners with them. The floor show idea originated with Harry Pearl, who recently assumed the management of the Gardens. The show will be booked through the Al Herman Agency. According to the present policy, the principals will be changed weekly, but the chorus will remain a fixture.

The Clover Gardens is probably the first regulation dance hall to adopt a floor show as a business magnet. According to Pearl, the admission fee will not be tilted when the show goes in.

CHANGES IN "ZENO" CAST

CHICAGO, Mar. 5.—George Nash and James Crane are out of the cast of "Zeno," the mystery play at the Great Northern. In their places are Walter Wilson and William P. Carlton.

MORRIS BACK FROM COAST

William Morris returned to New York Monday from a trip to California, where he went to see Sir Harry Lauder before his departure for Australia from San Francisco on Feb. 20th.

SMALL INDIAN ELEPHANTS, POLAR BEARS, ANTELOPES, MONKEYS, RARE BIRDS, ETC.

Write or wire for prices

LOUIS RUHE

Importer and Exporter of WILD ANIMALS

351 Bowery, New York Phone, Orchard 0741

MANAGER DISCHARGED

(*Continued from page 7*)

Maleta and her Company offered a native dance which consisted of swaying the body in time with the rhythm of the music and stepping along, that no violation of the law had been committed and dismissed the complaint.

Magistrate Ryttenberg in rendering his opinion said:

"Stage dressing is more decent than evening dress of today, and from the evidence offered here I cannot see where this couple have violated the penal statute in stepping around the stage. For anyone with an ear for music will naturally step along in rhythm with it. This couple did no violent dancing, or "negro dancing," and I think that, as Magistrate Grossman has ruled, if the legislature intended to prohibit dancing of all kinds, and stepping on the Sabbath, they would have included that provision in the penal statute. Therefore, I am compelled to discharge the defendants."

GUILD TO BUILD THEATRE

At the fourth annual birthday party of the Theatre Guild, held at the Waldorf-Astoria last week, Walter Prichard Eaton, speaking for the Guild, announced that plans had been matured calling for the erection of a new house or the purchase of an existing theatre. Funds approximating $500,000 will be raised by popular subscription.

Subscribers and friends of the Theatre Guild movement will be given the opportunity to purchase 6 per cent real estate bonds of the Guild Theatre Company, which will be organized with a nominal capital to own the new theatre. Bonds will be in $1,000, $500 and $100 denominations and will be sold by volunteers, provision being so that any increased value of the property will accrue, in case of sale, to the bondholders and not to the Guild.

ERLANGER BACK FROM SOUTH

A. L. Erlanger returned last Friday from a two weeks' sojourn at Pinehurst, S. C. This is the second vacation Erlanger has taken this season.

PREPARE WAGE SCALE

(*Continued from page 3*)

for a minimum of twelve men in the pit, with 12 shows a week of three hours' duration paying $60 a week, with the two Sunday shows bringing an additional $20. The present scale is $48 for the six days with an additional $4 being paid for Sunday. The new scale will also charge $2 for the first hour of rehearsal and $1 for overtime of one-half hour or less.

For picture and vaudeville houses where the admission is 25 cents or less, $70 is asked for 14 shows a week. At present the men get $52 for that period.

Picture theatres which have an organist or pianist playing shows are scheduled to pay them $7.50 a show on week days and $15 a show on Sunday. These musicians are now getting $35 a week and if they play ten hours on Sunday $18, while for that period under the schedule they will get $30.

Theatres which employ musicians evenings only and charge less than 25 cents admission will be called upon to pay $42 for six nights work of three hours each and $14 for Sunday. The men in these houses now get $39.25 for the seven days.

Theatres housing dramatic and musical attractions will be compelled to employ a minimum of eight men in the pit. For the eight shows a week they are to get $85 against $57 which they receive at present. They are to be paid $12 for Sunday performances and the contractor is to receive 25 per cent more pay than the men a week. If men go on the road with a new production and it is brought to New York these men, according to the demands, are to be kept with the show during its run in New York.

When the men are playing with the attraction outside of New York they are to be allowed $4 a day for meals and $2 a day for lodging in addition to their wages.

At the headquarters of 310 on Monday it was reported that more than 200 new members had been accepted in the organization last week and among them were a large number who had withdrawn from the local at the time it was outlawed.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Casino, Brooklyn, 5-10; Yorkville, New York, 12-17.
Big Jamporee—Majestic, Jersey City, 5-10; Hurtig & Semon's, New York, 12-17.
Billy Watson Beef Trust—Star & Garter, Chicago, 5-10; Empress, Chicago, 12-17.
Bon Tons—Columbia, Chicago, 5-10; Star & Garter, Chicago, 12-17.
Broadway Brevities—Hurtig & Semon's, New York, 5-10; Cohen's Newburg, N. Y., 12-14; Rialto, Poughkeepsie, 15-17.
Broadway Flappers—Yorkville, New York, 5-10; Casino, Philadelphia, 12-17.
Bowery Burlesquers—Gayety, St. Louis, 5-10; Gayety, Kansas City, 12-17.
Bubble Bubble—Empire, Toronto, Ont., 5-10; Gayety, Buffalo, 12-17.
Chuckles of 1923—Gayety, Kansas City, 5-10; open, 12-16; Gayety, Omaha, 17-23.
Dave Marion's Own Show—Cohen's Newburgh, 5-7; Rialto, Poughkeepsie, 8-10; Empire, Brooklyn, 12-17.
Flashlights of 1923—Columbia, New York, 5-10; Casino, Brooklyn, 12-17.
Radio Girls—Gayety, Buffalo, 5-10; Gayety, Rochester, 12-17.
Reeve's Show—Gayety, Detroit, 5-10; Empire, Toronto, Ont., 12-17.
Rockets—Casino, Philadelphia, 5-10; Palace, Baltimore, 12-17.
Step On It—Empire, Brooklyn, 5-10; Empire, Newark, 12-17.
"Sliding" Billy Watson, Fun Show—Gayety, Minneapolis, 5-10; Gayety, Milwaukee, 12-17.
Social Maids—Open, 5-9; Gayety, Omaha, 10-16.
Step Lively Girls—Miner's, Bronx, New York, 5-10; Empire, Providence, 12-17.
Talk of the Town—Open, 5-10; Gayety, St. Louis, 12-17.
Temptations of 1923—Olympic, Cincinnati, 5-10; open, 12-17; Gayety, St. Louis, 19-24.
Town Scandals—Gayety, Omaha, Neb., 3-9; Gayety, Minneapolis, 12-17.
Wine, Women and Song—Gayety, Rochester, 5-10; Lyceum, Ithaca, N. Y., 12; Auditorium, Auburn, 13; Stone, Binghamton, 14; Colonial, Utica, 15-17.
Youthful Follies—Gayety, Montreal, Can., 5-10; Gayety, Boston, 12-17.
Follies of the Day—Grand, Worcester, 5-10; Miner's Bronx, New York, 12-17.
Frank Finney Revue—Empire, Newark, 5-10; Orpheum, Paterson, 12-17.
Folly Town—Empire, Toledo, 5-10; Lyric, Dayton, 12-17.
Giggles—Empress, Chicago, 5-10; Gayety, Detroit, 12-17.
Greenwich Village Revue—Stone, Binghamton, 7; Colonial, Utica, 8-10; Gayety, Montreal, Can., 12-17.
Hello Good Times—Colonial, Cleveland, 5-10; Empire, Toledo, O., 12-17.
Hippity Hop—Casino, Boston, 5-10; Columbia, New York, 12-17.
Jack Reid's Show—Lyric, Dayton, 5-10; Olympic, Cincinnati, 12-17.
Jimmy Cooper's Beauty Review—Orpheum, Paterson, 5-10; Majestic, Jersey City, 12-17.
Keep Smiling—Gayety, Milwaukee, 5-10; Columbia, Chicago, 12-17.
Knick Knacks—Palace, Baltimore, 5-10; Gayety, Washington, 12-17.
Let's Go—Empire, Providence, 5-10; Casino, Boston, 12-17.
Maids of America—Gayety, Pittsburgh, 5-10; Colonial, Cleveland, 12-17.
Mimic World—Gayety, Boston, 5-10; Grand, Worcester, Mass., 12-17.
Mollie Williams' Show—Gayety, Washington, 5-10; Gayety, Pittsburgh, 12-17.

Tom Desmond, burlesque comedian, is being featured in the tabloid revue, "Little Miss Flapper," playing the Sablotsky time.

MUTUAL CIRCUIT

Band Box Review—Split week, 5-10; Olympic, New York, 12-17.
Flappers of 1923—one nighters, 5-10; Majestic, Albany, 12-17.
French Models—Gayety, Louisville, 5-10; Broadway, Indianapolis, 12-17.
Girls-a-la-Carte—Empire, Hoboken, 5-10; Gayety, Brooklyn, 12-17.
Girls from Reno—Majestic, Scranton, 5-10; Bijou, Philadelphia, 12-17.
Girls from Folies—Star, Brooklyn, 5-10; Empire, Hoboken, 12-17.
Hello Jake Girls—Garden, Buffalo, 5-10; one nighters including Niagara Falls, 12-17.
Jingle Bells—Majestic, Wilkes-Barre, 5-10; Majestic, Scranton, 12-17.
Jazz Time Review—Broadway, Indianapolis, 5-10; Garden, Buffalo, 12-17.
Jersey Lilies—Lyric, Newark, 5-10; Majestic, Wilkes-Barre, 12-17.
Kuddlin' Kittens—Folly, Baltimore, 5-10; Penn Circuit, 12-17.
Laffin' Thru 1923—Majestic, Albany, 5-10; Howard, Boston, 12-17.
Midnite Maidens—People's, Cincinnati, 5-10; Gayety, Louisville, 12-17.
Miss N. Y., Jr.—Empire, Cleveland, 5-10; People's Cincinnati, 12-17.
Pat White and His New Big Shows—Olympic, New York, 5-10; Star, Brooklyn, 12-17.
Round the Town—Bijou, Philadelphia, 5-10; Folly, Baltimore, 12-17.
Sweet Bay Bees—Gayety, Brooklyn, 5-10; Lyric, Newark, 12-17.
Step Along—Howard, Boston, 5-10; Park, Bridgeport, 12-14; Yonkers, N. Y., 15-17.
Town Follies—Penn Circuit, 5-10; Empire Cleveland, 12-17.

MARTELLE IN STOCK HOUSES

Tom Martelle, female impersonator and pocket edition of Julian Eltinge, has signed with the Al Luttringer chain of stock houses to appear over the circuit in a revival of Eltinge's former stage success, "The Fascinating Widow." He will open with the Luttringer Players in Salem, Mass., next week.

Martelle carries eight well drilled choristers who are up in all the musical numbers of the show. The combination has appeared to advantage in the stock houses of the Middle West. The advantage of Martelle and his assistants being able to slip into the productions at the dress rehearsal has made the Eltinge cycle popular with stock managers, who otherwise sidestep musical shows principally to avoid tedious rehearsal periods with mediocre choristers such as could be drafted from the neighboring towns.

"LOOK OUT" GIRL ARRESTED

Lillian Weiss, twenty years old, who claims she was a performer in a cabaret on West 125th street, was arrested last week with Herman Rosenblum, twenty-two years old, charged with being concerned in the robbery of Louis Cohen in his phonograph shop at 26 East Broadway. According to the police, she had acted as "look-out" for two men, while they held up Cohen. The only cabaret on West 125th street, the Alamo denied that she had ever been employed there.

STOP **DAVE MARION** LOOK'

PRESENTS

FRED DELMAR AND HIS **FIGHTING LIONS**

SENSATIONAL WILD ANIMAL FEATURE AND ROARING COMEDY SCENE. THE TALK OF EVERY TOWN.

SEASON 1922-1923 — WITH DAVE MARION'S OWN BIG SHOW ON THE COLUMBIA WHEEL — RE-ENGAGED FOR NEXT SEASON

STARS OF BURLESQUE

OMIKSE CIMOC **ERNIE MACK** WORKING? YES WITH JINGLE BELLS

READY TO ACCEPT OFFERS FOR NEXT SEASON **CALIFORNIA TRIO** BEN JOSS, HARRY BART, JIM HALL, Managers

This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—*Clipper.*

WITH BARNEY GERARD'S FOLLIES OF THE DAY

SMALLEST PRIMA DONNA IN BURLESQUE

GLAD TO GET BACK AGAIN **BETTY WEBER**

OPEN FOR OFFERS SEASON 1923-1924 **NATE BUSBY** PERMANENT ADDRESS, 1837 W. MARKET ST LIMA, OHIO

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ECCENTRIC BOOB—"GOOD" WITH MOE MESSING'S "KUDDLING KITTENS"

CLAIRE GREY

SYNCOPATED INGENUE WITH "LONDON GAYETY GIRLS"

BETTY ABBOTT

SOUBRETTE "LAUGHIN' THRU 1922

BURTON CARR THE INTERNATIONAL TENOR

Composer of "YOU WILL COME BACK TO ME"

STRAIGHTS — JACK REID'S "RECORD BREAKERS" COLUMBIA CIRCUIT — TYPES

BETTY BURROUGHS

DAINTY, DASHING SOUBRETTE JIMMIE COOPER'S BEAUTY REVUE

EMILY NICE

INGENUE-SOUBRETTE—"TOWN FOLLIES"

CLAUDE AND MARION

"STILL ARGUING"

This Week (March 5)—NOW B. F. KEITH'S PALACE, NEW YORK

Direction E. K. NADEL, PAT CASEY AGENCY

RUDDER PLACES TWO

Harry Rudder placed Helen Windsor and Eddie Lloyd with the "Step Lively Girls." They opened in Jersey City, in place of Rose Bentley and Walter Sinclair.

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EMIL JANNINGS in **OTHELLO**

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Lenore Ulric

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ALL STAR PROGRAMME

OLYMPIC 14th Street Near 3d Ave.

MUTUAL CIRCUIT SHOWS

Pat White Show

Next Week—BAND BOX REVUE

BROOKLYN THEATRES

Casino Theatre

AMERICAN GIRLS

Next Week—FLASHLIGHTS OF 1923

Empire Theatre

Ralph Avenue and Broadway

STEP ON IT

Next Week—DAVE MARION SHOW

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297

Girls from the Follies

Next Week—PAT WHITE SHOW

Gayety Theatre Throop Ave. & Broadway

Sweet Bay Bees

Next Week—GIRLS-A-LA-CARTE

END OF WALKING CHORUS GIRL

Producers of musical shows are demanding real dancers for choristers. The vogue of speedy dance shows that was introduced by George M. Cohan in his current production of "Little Nellie Kelly" at the Liberty, and followed by Henry W. Savage in "The Clinging Vine" at the Knickerbocker, seems to have sounded the death knell for the walking show girl type or those who have been in the habit of faking their dancing.

Consequently the Chorus Branch of the Actors' Equity are attempting to bring home to its members the necessity of being real dancers lest they jeopardize their chances for employment. The Equity has opened a dancing class under the direction of Prof. McPherson, who makes a special rate of one dollar per hour for members in good standing.

Cohan shows for the past seasons have depended almost entirely upon fast stepping. When Cohan has found it impossible to fill his chorus with real dancers from the rank and file, he has engaged dancing teams to do his chorus work. Six dancing teams were utilized as choristers of "Mary" and "The O'Brien Girl" and several are now being used in the "Nellie Kelly" show. Of course their compensation is far above the usual chorus figure, but Cohan has preferred to meet the tilt in order to achieve the desired result.

Savage is also campaigning for real voices in the choruses of his musical productions. Many of those adorning the chorus ranks of "The Clinging Vine" have been recruited from touring light opera organizations in which they sang prima donna roles. Savage appreciates the difficulty in getting a perfect combination of singing and dancing choristers, therefore he has subdivided his chorus into two separate parts, one group to handle the singing and the others to put over the dancer numbers in peppy fashion. In his forthcoming production of Mitzi's new starring vehicle, classified as a comedy, with music, he is attempting to assemble a sextette of string musicians who can also qualify as dancers and choristers.

Other producers have also been influenced with the popularity the speedy dancing show is now enjoying and have accepted it as the only salvation of getting a musical production across. Consequently, they too have been compelled to sidetrack the walking "beauty brigade" for a bevy of real singers and dancers. Therefore, unless the "show girl" types master the various routines essential to chorus dancing they will find themselves out in the cold so far as employment is concerned.

WOODS TO DO "GUILTY"

"Guilty," a new play by Edna Sherry, has been accepted for production by Al. H. Woods, who will give it a try-out next Monday night at Baltimore, when the George Marshall Players, will present it at the Lyceum Theatre in that city.

Several Woods players have been engaged to augment the Marshall Players when they give the play, including Hazel Dawn, Henry Daniel, Robert Starge, Frances Howard, Gerald Oliver Smith.

PEGGY WOOD'S FATHER DEAD

Eugene Wood, father of Peggy Wood and well known as an author and humorist, died last week at the age of sixty-three at his home, 105 East Nineteenth street, New York City. Mr. Wood was born in Bellefontaine, Ohio, and educated at Ohio Wesleyan University. Upon graduation he entered the newspaper field, serving as a reporter on the Cleveland *Herald*, the Chicago *Daily News* and the old Chicago *Times*. He also wrote special articles and stories for the principal magazines.

Three of his best known works are collections of his short stories, "Back Home," "Folks Back Home," and "In Our Town," being those that met with the most approval. Besides these books dealing with people he had known and loved he wrote an essay on humor entitled "The Laugh and How It Is Made," and a semi scientific book, "The Book of Bugs," which he published under the name of Harvey Sutherland.

Mr. Wood was a widower, his wife having died about two years ago. He is survived by his daughter, Miss Peggy Wood, now being starred in "The Clinging Vine."

INDOOR GOLF AT HENRICI'S

W. C. Jackson, of Olympia Fields, defeated Hugo Oppenheimer, four-time champion of Idlewild, in the 36-hole final match for the Sally Trophy presented by Leon Errol for competition at the Henrici Golf Club on Randolph street, Chicago. Jackson and Oppenheimer survived through eight rounds of match play, in which some of the foremost golfers of the city took part. Among the professional people who participated were Frank Craven, Wallace Eddinger and Barney Bernard.

The Western Indoor Putting Championship will be held at Henrici's during the month of March for a prize presented by Frank Craven, author and star of "The First Year."

Larry O'Toole, general manager for the Henrici, has been giving his personal attention to the indoor golf course, and through his wide acquaintance with artists, Henrici's indoor golf course has become a rendezvous for the principal actors and ac-

NEW THEATRE FOR BETHLEHEM

BETHLEHEM, Pa., Mar. 5.—The Civic Theatre Corporation was incorporated in Delaware last week at $650,000 for the purpose of erecting a motion picture theatre on Broad street, that will seat 2,000 persons.

L. T. Heiberger, owner of the Lorenz Theatre here and manager of the Kurtz Theatre is at the head of the project. It is understood that the Civic Theatre Corporation will be financed through the sale of stock to the residents of this city. An initial issue of $500,000 will be offered for sale shortly.

HAMMERSTEIN FOR PALM BEACH

Arthur Hammerstein will join the colony of theatrical managers in Palm Beach, Fla., when he leaves for that resort next Saturday.

LAST BOHEMIAN NIGHT

The last Bohemian Night of the Burlesque Club, at least for the present, was a success, on Sunday, February 25. Bobby Clarks, Newark Kiddie Review, included Mildred S. Clark, granddaughter of Wm. S. Clark; Irma Wurster, Ruth Gregor and Petite Ruth, who are pupils of Dorothy Palmer's dancing school. Other entertainers were Jimmie James and his Jazz Band; Ben Bernard; Sam Howard, of the "Gaities of 1923"; Mae Dix; and Mr. and Mrs. Canary. May Percival won the auto on ticket No. 113. It was a miniature taxi.

YERKES BROADCASTING

Yerkes' S. S. Flotilla orchestra, playing a three weeks' return engagement at the Missouri Theatre, St. Louis, inagurated a new idea last week when, during the course of their act, they broadcast for the radio in full view of the audience. A special apparatus was erected on the stage, and this exposition of the inside workings of radio proved of great interest to the public.

RUSSIAN MUSICIANS IN PLAY

Dave Samuels has booked three Russian musicians to open with "The Exile" when the Sidney Toler drama opens shortly. Eleanor Painter is being starred, and in order to lend atmosphere in one of the scenes the three musicians will play while she sings. Sid Franklin will play the violin, Igor Achramovitch the 'cello and Ben Casso the harp.

"LOVING SET" COMING IN

"The Loving Set," a comedy presented by Gaston Muir, will be produced at the Punch and Judy Theatre on March 19th. The house went dark last Saturday night with the closing of "A Square Peg," and will not house any attraction until March 19th.

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VAUDEVILLE BILLS

(Continued from page 21)

COLORADO SPRINGS AND PUEBLO

Kaufman & Lillian—Rowland & Weehan—McFarland Sisters—El Cota—Cheyenne Days—Bright & Glick.

OMAHA, NEB.

Arnold & Florence—Jewel & Rita—Miss Nobody—Harry Tighe—Haverman's Animals—Gibson & Betty.

KANSAS CITY, MO.

Howard & Jean Chase—Chernynoff—Exposition Four—Spectacular Sextette—Bobby Lehman—Ryan & Ryan.

MEMPHIS, TENN.

Leach-Wallin Trio—Morgan & Gray—Cecil Cunningham—Byron Bros.' Band—Kaufman & Lillian.

POLI CIRCUIT

Week of March 5, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Eric Phillips Co.—Three Odd Chaps—Rolland & Ray—Marie Cavanaugh—H. & E. Sharruck—Phoebe Whiteside Band.

Poli's (Second Half)—Nora & J. Karl—Wills & Robins—Hall & O'Brien—Sharkey, Roth & Hewitt—George Le Maire Co.

HARTFORD, CONN.

Palace (Second Half)—Hile & Hoffman—Stevers & Lovejoy—Hazel & Redfield—Arthur DeVoe Co.—Le Maire & Hayes—Hometown Follies.

Capitol (Second Half)—La Toy's Models—Joseph Rankin—L. Steele Trio—Stop Thief—Tom Kelly—Land of Tango.

MADISON'S BUDGET No. 18 ONE DOLLAR

My latest and greatest issue; and that's going some. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to **L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Avenue, New York.**

MERIDEN, CONN.

Poli's—Johnny Reynolds—Bee Condee Co.—Manning & Hall—Harry Bussey—Be Yourself.

NEW HAVEN, CONN.

Palace (Second Half)—Splendid & Partner—Princess Nai Tai Tai—Ring Tangle—Carl & Inez—Burke, Barton & Burke—Dance Revue of 1923.

SCRANTON, PA.

Poli's (Second Half)—Summers Duo—Innis & Ryan—Stillwell & Fraser—Neil McKinley—Ruloff & Elton.

SPRINGFIELD, MASS.

Palace (Second Half)—Tyler & St. Clair—Claire Girls & Davoy—Smythe & James—Fritzi Scheff—Nathan & Sully.

WATERBURY, CONN.

Palace (Second Half)—Tim & K. O'Meara—Pauline Carroll Co.—Eadie & Ramsden—Artie Leaming—Dress Rehearsal—Bobby Heath Co.—World of Make Believe.

WILKES-BARRE, PA.

Poli's (Second Half)—Arthur Huston Co.—Hazel Crosby Co.—Russell & Hayes—Baal Bek—De Lange & Anger—Leach La Quinlan Trio.

WORCESTER, MASS.

Poli's (Second Half)—Ruth & J. Fifer—Reynolds & White—Lorraine Howard Co.—T. J. Ryan Co.—Calvin & O'Connor—Fink's Mules.

F. F. PROCTOR

Week of March 5, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Jimmy Lucas Co.—Princess Winona—Frank Wilcox Co.—Mosconi Bros.

23rd St. (Second Half)—Mack & Redding—Rita Gould—Liza & Shuffling Six—Allen & Canfield—Sam Liebert Co.—Weston's Models.

58th St. (Second Half)—Headliners—Alf Ripon & Jiggs—Clinton & Rooney Bros.—Smith & Nash.

125th St. (Second Half)—Norman & J. Bros.—White, Black & Useless—Bob Willis—Allman & Howard.

ALBANY, N. Y.

(Second Half)—Ethel Hopkins—Fenton & Fields—Singer's Midgets.

ELIZABETH, N. J.

(Second Half)—Gertrude Burnes—Wells, Nealy & Montrose.

NEWARK, N. J.

(Second Half)—Rooney & Bent Revue—Davis & Pelle—Grace Fisher Co.—Bobbs & Clark.

SCHENECTADY, N. Y.

(Second Half)—Sheldon, Dallentine, Heft—Telaack & Dean—Allman & Harvey—Bobby Jarvis Co.—Willie Solar—Manny, Jimmy & Band.

TROY, N. Y.

(Second Half)—Williams & Daisy—Brent Hayes—Grace Valentine Co.—Kenny & Hollis—Follies of 1923.

YONKERS, N. Y.

(Second Half)—Harrington & Green—Bob & Peg Valentine—Shaw's Leaping Dogs—Long Tack Sam.

B. F. KEITH BOOKING EXCHANGE

Week of March 5, 1923

NEW YORK CITY

Broadway—Johnny Burke—Mabel Burke Co.—Thompson & Covan—Ernie Goulden Bro.—Besser & Irwin—Herberts Beeson—Claire, Vincent Co.—Guiran & Marguerite.

Fordham (Second Half)—Fairbanks Twins—Wood & Wyde—Niwood & Hall.

Jefferson (Second Half)—Son Dodgers—Manillo Bros.—Wilson Aubrey Trio—Elsie White—Rhodes & Watson.

Regent (Second Half)—Yip Yip Yaphankers—Dennis Sisters & Thibault—Ray Conlin—Tom Howard Co.—Geralds.

Franklin (Second Half)—Ulis & Clark—Peters & LeBuff—Miss Juliet—Lew Brice—Will Mahoney—Demarest & Collett.

Hamilton (Second Half)—Four Readings—Frank Wilson—Bi Bi Bo—O'Jears & Landers—Kellum & O'Dare.

Grand Opera House—Walsh & Ellis—Darling Twins—Melnotte Twins.

Grand St.—R. C. Carlisle—The Braminos.

BROOKLYN, N. Y.

Flatbush—Valdo, Meers & Valdo—Jack Little—Frank Dixon Co.—Tempest & Sunshine—Van & Corbett.

Greenpoint (Second Half)—Nathan Bros.—Maurice Freeman Co.—Sully & Thomas—Rose Revue.

Prospect (Second Half)—Donovan & Lee—Sophie Tucker Co.—Girard's Monkeys—Diamonds—Collegian—Pauli & Goss—Hermine Shone Co.

Rivera (Second Half)—Gilbert Wells—Harry Stoddard—Hartley & Paterson—Irene Ricardo—Sculptors Tarden.

Far Rockaway (Second Half)—Anatol Friedland—Movie Masque—Lillian Shaw—Pinto & Boyle—Combe & Nevins.

Henderson's, Coney Island (Second Half)—Clifton & Rodella—Markell & Gay—Mae West—Martin & Greenwald.

ALLENTOWN, PA.

Orpheum (Second Half)—The LeRoys—O'Brien & Josephine—Juvenile Follies—Moran & Mack—Virginia Serenaders.

AMSTERDAM, N. Y.

(Second Half)—John & Blondy—Mack Stanton—Newhoff & Philips—Ben Welch—Fridkin & Rhoda.

ASBURY PARK, N. J.

(Second Half)—J. & E. James—Thornton & King—Mason & Shaw—Kanazawa Japs.

AUBURN, N. Y.

(Second Half)—The Randalls—Chester & Devere—Haynes & Beck—Harry Kahne.

BANGOR, ME.

(Second Half)—Huge & Rose—Ruth & Clifford—Elsie Whuber—Knapp & Cornalla—Wild & Rose.

BAYONNE, N. J.

(Second Half)—Patrice & Sullivan—Muriel & Rae—Corsa Payton Co.—Mullen & Francis—Espe & Dutton.

BINGHAMTON, N. Y.

(Second Half)—Geo. & R. Perry—Shafer, Waiman & Carr—Eddie Foyer—Carson & Kane—Fields & Fink—Barnum Was Right.

BOSTON, MASS.

Boston—Ross & Foss—Kelly & Drake—Four Miners—Mel Klee—Walter Manthey Girls.

Scollay Sq.—Miacahua Co.—Pesco Duo—Zeck & Randolph—McGrath & Deeds—Phenomenal Players.

Washington St.—Casson & Klem—Leon & Dawn—Barry & Wolfords—Frosini—Anderson & Yvel.

BRADFORD, PA.

(Second Half)—Oren & Drew—Eddie Cassidy—Bostock's Riding School.

BROCKTON, MASS.

(Second Half)—Fred Gray & Co.—Innis Bros.—Bob Hall—Rose & Moon.

CAMBRIDGE, MASS.

Central Square (Second Half)—Alf Grant—Robert Henry Hodge—Salle & Robles—Justa Marshall Revue.

CANTON, O.

Bronson & Edwards—Drummond & White—Pierce & Ryan—Leroy & M. Hart—Gordon & Ford—The Golden Bird.

CHESTER, PA.

(Second Half)—Holden & Graham—Corinne Arbuckle—Mahoney & Cecil—Edith Keller & Chums—Williams & Taylor—The Clown Seal.

CLARKSBURG, W. VA.

(Second Half)—Laurie Devine—Gold & Sunshine—Uptown & Down—Bessie Browning—Bowers, Walters & Crooker.

EASTON, PA.

(Second Half)—Follis Girls—Jones & Ray—Jack Kennedy Co.—Al Wohlman—Black & White Band.

ELMIRA, N. Y.

(Second Half)—Howard Nichols—Barrett & Farnum—Briscoe & Rauh.

FAIRMONT, W. VA.

(Second Half)—Cliff Jordan—Wendell & Meehan—Monte & Parte—So This is Broadway.

FALL RIVER, MASS.

(Second Half)—Stanley & Doman—Gilbert & Kinney—Harry Hayde & Co.—James Collins—Lynn & Howland—Dancing Shoes.

FITCHBURG, MASS.

Cummings (Second Half)—Harry Watkins—Mao Wynne—Butler & Parker—Stanley & Stevens—Booth & Nina.

GLOVERSVILLE, N. Y.

(Second Half)—Frank & C. Latour—Fay & Willard—Vesta Wallace Co.—Neapolitan Duo.

GREENSBURG, PA.

(Second Half)—J. & H. Shields—The Love Tangle—Eastman & Moore—Royal Gascoignes.

HARRISBURG, PA.

Majestic (Second Half)—Lehr & Kennedy—Sternard's Midgets.

HAVERHILL, MASS.

(Second Half)—Bernard & Betts—Reilly & Rogers—Pantheon & Singers—O'Neill & Plunkett—LaFleur & Portia.

HAZLETON, PA.

(Second Half)—Chas. Edgar—Creighton & Fitzgerald—Morris & Shaw—Wallace Bradley Co.

HOLYOKE, MASS.

(Second Half)—Leahy Bros.—Martha Pryor Co.—Clayton, Drews & Co.—Ed Lowry—Virginia Serenaders.

HORNELL, N. Y.

(Second Half)—Allen & Kirby—Manuel Romain Trio—The Solaros.

SKETCHES to order MICHAEL J. FLOOD Box 4406 Nicetown P. O. Phila., Pa.

ITHACA, N. Y.

(Second Half)—Henry & L. Ziegler—Muer & Gillen—Al Usher Co.—Seven Brown Girls.

JAMESTOWN, N. Y.

(Second Half)—Chung Hwa Three—Franklyn Farnum Co.—Tivoli & Levere—Bobett's Entertainers.

JERSEY CITY, N. J.

Young & Wheeler—Great Johnson—Arth Howard—Raymond & Dwyer—Dave Manley.

JOHNSTOWN AND PITTSBURGH

(Second Half)—Jean Hollis—Walter Kaufman—Buckridge Casey—Yost & Clady—Harry L. Cooper Co.

LANCASTER, PA.

(Second Half)—Flaherty & Stoning—Jones & Jones—Thomas Saxotette.

LAWRENCE, MASS.

(Second Half)—Willie Karbie & Sister—Ford Gordon—Tracey & McBride—Hometown Follies.

LEWISTON, ME.

Music Hall (Second Half)—Archie Onri & Dolly—Wheeler & DeLay—Howard Brockman Revue—Johnny Burke—Stanley & Atree.

LONG BRANCH, N. J.

(Second Half)—W. & H. Brown—Peggy Brooks—Francis & Hume—Maurice Diamond Co.

LYNN, MASS.

(Second Half)—Johnny Clark Co.—Furman & Evans—Basley & Porter—Louise Lovely Co.

McKEESPORT, PA.

(Second Half)—Nora & S. Kellog—Naldi & Owens—Dainty June Co.—Nixon & Sans—Chang & Moey.

MANCHESTER, N. H.

(Second Half)—Francis & Day—DeLacey & Williams—McDevitt, Kelly & Quinn—Zeno, Molly, Carl.

MEADVILLE, PA.

(Second Half)—Al & M. Joy—Murdock & Kennedy—Hamon & Harmon—Four Black Eyed Susans.

MONTREAL, CAN.

Ibach's Entertainers—Holland & Oden—Herberts, Denton Co.—Margie Coates—Jannier Bros.—Rogers & Donnelly.

NANTICOKE, PA.

Morley & Mack—Desso Retter—Willie Smith—Pot Pourri.

NEW BEDFORD, MASS.

(Second Half)—Al Tucker—Russell & Pierce—Lew Seymour Co.—Harry Mayo—Wilkins & Hughes.

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NEW BRITAIN, CONN.

(Second Half)—Roberts & Demont—Conroy & Baker—Ed Kane—De Vries Trio.

NEW BRUNSWICK, N. J.

(Second Half)—Paulette & Ray—Annette—Joe Stanley Co.—Dooley & Storey—Brown's Dogs.

NEW BRUNSWICK, N. J.

(Second Half)—Davis & Chadwick—Wall Flower—Homer & Ayloff—Weigand Troupe.

NEW LONDON, CONN.

(Second Half)—Carr & Brey—Municipal Four—Mary & Ann Clark—Trell & Co.

NORWICH, CONN.

Colonial—Luster Bros.—Coakley & Subers—Dorothy Manning.

Keith's (Second Half)—Wolf Sisters & Andy—W. C. Dornfield—Melroy Sisters—Victor Graff—Paul Nolan Co.

PASSAIC, N. J.

(Second Half)—Palermo's Dogs—Force & Williams—Thornton & Flynn—Joe Browning—Stafford & Louise.

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NOW ON THE KEITH TIME BOSTON THIS WEEK

PATERSON, N. J.

(Second Half)—Love Pirate—Neville & Paulsen—Liddell & Gibson—Bison City Four.

PAWTUCKET, R. I.

(Second Half)—Phonell Four—Craddock & Shadney—The Love Bug—Copes & Dutton—The Sterlings.

PHILADELPHIA, PA.

Keystone—The Faynes—Ergotti & Harmon—Wm. Edmonds Co.—Marie Sparrow—Dolly Davis Revue.

Germantown—Mang & Snyder—Jean La Cross—Shone & Squires—Ching Blue Plate—Cahill & Romaine—Howard's Ponies.

Wm. Penn (Second Half)—Miss Ioleen—Lang & Blakeney—Cook & Oatman—Thornton & King—Southerland Entertainers.

PITTSBURGH, PA.

Pope & Uno—Tess & Ann Carter—30 Pink Toes—Ruby Raymond Trio—Hazel Harrington—Eddie Rash Trio—Charles Martom—Lutes Bros.

PITTSFIELD, MASS.

(Second Half)—Clayton & Clayton—Hal Springford—The Drug Clerk—Gene Oliver Trio—Tunes & Story.

PLAINFIELD, N. J.

(Second Half)—Great Johnson—Van Dyke & Vincie—Johnny Murphy—Lorraine Serenaders.

READING, PA.

(Second Half)—Jahrl & George—Yorke & Maybelle—Alba De Ross Co.—Adams & Griffith—Van Hoven.

SHENANDOAH, PA.

(Second Half)—Mason & Gwynne—Mr. Sweeney & Master—Walter—Eddie Stanley Co.

STAMFORD, CONN.

(Second Half)—McCormick & Sisters—Joe Leonard—Jans & Whalen—Fisher & Hurst—Jack Sidney—Doris Humphreys Co.

STEUBENVILLE, O.

(Second Half)—Van Baldwin Trio—Harris & Vaughn—All at Sea—Kennedy Bros.—The Seebacks.

SYRACUSE, N. Y.

(Second Half)—Wilbur & Lyke—Fiske & Fallon—Eddie White—Loray—Blanche & J. Creighton—Eight Blue Demons.

TRENTON, N. J.

(Second Half)—Oxford Revue—North & South—Walton Fisher Co.—Jennings & Dorney—Billy Sharp's Revue.

UTICA, N. Y.

Colonial (Second Half)—Garcinetti Bros.—Fern & Maree—Paul Hill & Co.—Wm. Ebs—Brown, Gardner & Barnett.

WATERTOWN, N. Y.

(Second Half)—Boyd & King—Syncopated Seven—Bloom & Sher—Monroe Bros.

WHEELING, W. VA.

(Second Half)—Loretta—Harry Berry & Miss—Married Again—Ted & B. Healey.

WILMINGTON, DEL.

(Second Half)—Pollard—Lane & Ross—Chas. Moratti Co.—Henry's Melody Six—Meredith & Snoozer—Archie & G. Falls.

YORK, PA.

Opera House (Second Half)—Laura & B. Dreyer—Marks & Wilson—Cliff Nazarro & Co.—Barrett & Cuneen—Six Arabian Knights.

YOUNGSTOWN, O.

Al & Mabel Joy—Harmon & Harmon—Phina—Tivoli & Levere—All at Sea—Broadick & Ladue—Jack Reddy—Around the Corner—Ed & Ida Tindell.

ATLANTA AND BIRMINGHAM

Boudini & Bernard—Beggs & Wells—McLellan & Carson—Lew Cooper—Pepita Grenados.

BIRMINGHAM AND ATLANTA

Kennedy & Kramer—El Cleve—Harry J. Conley & Co.—Ned Norworth & Co.—Wheeler Trio.

BATON ROUGE AND SHREVEPORT

Betty Washington—Will & Gladys Ahearn—Master Gabriel & Co.—Three Renards.

NEW ORLEANS AND MOBILE

Glencoe Sisters—Bert & Hazel Skatelle—Newell & Most—Polly Moran—Pedestrianism.

MOBILE AND NEW ORLEANS

Frank Work & Co.—Roger Williams—Golden Gate Trio—Stanley & McNabb—Oddities of 1923.

KNOXVILLE AND CHATTANOOGA

Gray Sisters—Ed Morton—Viola May & Co.—Lyons & Yosco—Clifford & Gray.

SAVANNAH AND JACKSONVILLE

Van & Tyson—Dorothy Ramer—Princeton Five—Elliott & Latour—Holman Bros.

JACKSONVILLE AND SAVANNAH

Van Arman's Minstrels.

WEST PALM BEACH AND MIAMI

Christy & Wills—Buchanan & Campbell—Rawls & Von Kaufman—Loney Haskell—Ed Janl's Revue.

GREENVILLE AND AUGUSTA

Lynn & Thompson—Gene Morgan—Fulton & Burt—Pisano & Lindauer—Princess Wahletka.

TAMPA, ST. PETERSBURG AND ORLANDO

Rose & Bunny Brill—Bozellas—Mlle. Vanity & Co.—Rome & Gaut—Three Kitaros.

COLUMBIA, S. C.

(Second Half)—John Regay & Co.—McCormick & Wiechill—Four Terrace Girls—Sampson & Douglas—Gordon & Day.

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ROANOKE AND WINSTON-SALEM

Harry LaMarr & Co.—Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Art Impressions.

ROANOKE, VA.

(Second Half)—Vee & Tully—Hallen & Day—Southern Revue—Howard & Lewis—Hanako Japs.

RICHMOND AND NORFOLK

Bernard & Herritt—Gilfoyle & Lange—Four Casting Stars.

NORFOLK AND RICHMOND

Beege & Quenee—W. & H. Rogers—Magic Tablet—Elizabeth Brice—Vera Burt & Saxl—Holdsworth.

CHICAGO KEITH OFFICE

Week of March 11, 1923

CINCINNATI, OHIO

Palace—J. A. West—Haney & Morgan—Ned Nestor Co.—Favorites of Past—Hibbert & Malle.

CLEVELAND, OHIO

Hippodrome—Around the Map—Bender & Armstrong—Al Moore & Band—Martin Van Bergen.

DAYTON, OHIO

Keith's (First Half)—Bert Levy—Beban & Mack—Al Herman—Hughes & Lady Friends—Babcock & Dolly. (Second Half)—Al Fields Co.—Adams & Morin—Girl from Toyland—Shaw & Lee—Gus Fowler—Rubini Sisters.

DETROIT, MICH.

La Salle Garden (First Half)—Waiman & Berry—Bobby Jaxon Co.—Creedon & Davis—Chas. Ward Co. (Second Half)—Dallas Walker—Dunley & Merrill—Hughes & Lady Friends—Gordon & Spain.

EVANSVILLE, IND.

Victory (First Half)—R. & E. Tracy—Doree's Celebrities—Williams & Clark—Ross Wyse Trio. (Second Half)—Sealo—Bob Murphy And—Earl Rial Co.—Reed Lindsay Co.

FLINT, MICH.

Palace (First Half)—Songs & Scenes—Swift & Daley—Four Erratas. (Second Half)—Four Ushers—Gladys Greene Co.—Chas. Ward Co.

FT. WAYNE, IND.

Palace (First Half)—Billy Beard—Gene & Mignon—Quinn & Caverly—Gordon & Spain. (Second Half)—Bobby Jaxon Co.—Creedon & Davis—Bartram & S.

HUNTINGTON, IND.

Huntington—Billy Beard—Hyams & Evans.

INDIANAPOLIS, IND.

Palace—Jarvis & Harrison—Holt & Leonard—Hazel Greene Co.—Frank Farron—Clifford & O'Connor—Turner Bros.

KOKOMO, IND.

Strand (First Half)—Dave Ferguson Co.—Robinson & Pearce. (Second Half)—Mason & Scholl—Let's Go—Christie & Bennett—Niobe.

LANSING, MICH.

Regent (First Half)—Driscoll, Long, Hughes—Elliott & West—Gladys Greene Co.—Dunley & Merrill—Snow & Sigworth. (Second Half)—Frazer & Bunce—Olive & Mack—Maxon & Brown—Stranded.

LEXINGTON, KY.

Ben Ali (First Half)—Adams & Morin—Taylor & Bobbe—Girl from Toyland—Rodero & Brown—Comebacks. (Second Half)—Bert Levy—Smiling Billy Mason—Babcock & Dolly.

LIMA, OHIO

Faurot O. H. (First Half)—Dallas Walker—Hyams & Evans—Rubini Sisters. (Second Half)—Gene & Mignon—Al Herman—Dave Ferguson Co.—Ryan, Weber & Ryan.

PADUCAH, KY.

Orpheum (First Half)—Sealo—Smiling Billy Mason—Earl Rial Co.—Foster & Foster. (Second Half)—J. Alden Revue—Moore & Shy—Lester.

RICHMOND, IND.

Murray (First Half)—Niobe—Eddy & Wynn—Andy Gump—Fred Lindsay. (Second Half)—Rosier & Muffs—R. & Edna Tracy—Williams & Clark—Doress Celebrities.

SAGINAW, MICH.

Jeffer's Strand (First Half)—Olive & Mack—Four Ushers—Maxon & Brown—Stranded. (Second Half)—Swift & Daley—Songs and Scenes—Four Erratas.

TERRE HAUTE, IND.

Liberty—Lilletta—Pattee & Mills—Barry & W. Rutledge—De Witt Bros. & T.—Robinson & Pearce.

WESTERN VAUDEVILLE

Week of March 11, 1923

CHICAGO, ILL.

Majestic — Hector—Dancing Kennedys—Aerstin & Delaney—Miller, Packer & Selz—Annabelle—Belle Montrose—The Arleys.

Kedzie (First Half)—Mantell's Marionettes—Harry Bewley & Co.—Jack George Duo—Will J. Ward—Birds of Paradise. (Second Half)—Mlle. Daisy & Stein Bros.—Flashes.

American (First Half)—Carlos & Dufries—Four Strolling Minstrels. (Second Half)—Ward & Van.

Lincoln (First Half)—Jos. Herbert, Jr., & Co.—Bill Robinson—Jonia's Hawaiians. (Second Half)—Four Strolling Minstrels.

Englewood (First Half)—Smith & Strong—Flashes—Yorke & King—Dainty Marie. (Second Half)—Jos. Herbert, Jr.

ABERDEEN, S. D.

Orpheum (March 17 and 18)—Wheaton & Boyd.

BOONE, IOWA

Lyric—McKay & Earl—Connelly & Radcliffe.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Don Lanning—Broadway to the Bowery—Chamberlain & Earl—Speeders. (Second Half)—Henry Catalano & Co.

CENTRALIA, ILL.

Grand—Joe & Clara Nathan—Keno, Kayes & Melrose.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Chamberlain & Earl—Mack & Velmar—Will J. Ward—Selecman & Freed.

DAVENPORT, IA.

Columbia (Second Half)—McGoods, Lenzen & Co.—Jack George Duo—Broadway to the Bowery—Don Lanning—Edith Clifford & Co.

FARGO, N. D.

Grand (First Half)—Wheaton & Boyd. (Second Half)—Eary & Eary—Moore & Fields.

FT. MADISON, IOWA

Columbia—Ja Da Trio—Pigs Is Pigs.

GRAND FORKS, N. D.

Orpheum (March 16 and 17)—Monte & Lyons.

GRAND ISLAND, NEB.

Majestic (Sunday)—Peggy Bremen & Bro.—Dave & Tressie—Johnny's New Car. (Thursday, Friday and Saturday)—Jack Hughes Duo—Laurel Lee.

GREEN BAY, WIS.

Orpheum (First Half)—The Fostos—Silver, Duval & Kirby—Dan Fitch Minstrels.

JOPLIN, MO.

Electric (First Half)—Hackett & Beach—Three Ambler Bros. (Second Half)—Mason & Scott—Hart & Helene.

KANSAS CITY, MO.

Main Street—La Palericia Trio—Lloyd & Goode—Wilfred Clarke & Co.—Franklyn Charges & Co.—Hurst & Vogt—Lagracioss.

Globe (First Half)—Blaise & Blaise—Irene Trevette—Earle & Edwards—Eleanor Pierce & Co. (Second Half)—Ward & Zeller—Edwards & Dean—Hayes & Lloyd—Primrose Four—Catherine Sinclair & Co.

KEOKUK, IOWA

Regent (Second Half)—Ja Da Trio—Pigs Is Pigs.

LA CROSSE, WIS.

Rivoli (Sunday, Monday and Tuesday)—Eary & Eary—Moore & Fields.

LEAVENWORTH, KAN.

Orpheum (Sunday)—El Rey Sisters—Edwards & Dean—A Pair of Deuces—Brady & Mahoney—Catherine Sinclair & Co.

LINCOLN, NEB.

Liberty (First Half)—Jack Hughes Duo—Dave & Tressie—Johnny's New Car—Peggy Bremen & Bro. (Second Half)—Three Eddy Sisters—Circumstantial Evidence.

MADISON, WIS.

Orpheum (First Half)—Claude & Fanny Usher—Sylvester & Vance. (Second Half)—France & Jerome—Tango Shoes—Geo. & Paul Hickman—Elly.

MARSHALLTOWN, IOWA

Casino—Paul Rahn & Co.—Hill & Quinnell.

MILWAUKEE, WIS.

Casino—Sinclair & Grey—Vernon—Roatina & Barrett—Rubeville—Carter & Royce—Romano Sisters.

MINNEAPOLIS, MINN.

Seventh Street—Lawton—Marcus & Lee—Frank & Ethel Halls—Fitzgerald & Carroll—Herbert Lloyd & Co.—Coscia & Verdi—Bird Cabaret.

NORFOLK, NEB.

Auditorium (Sunday)—Jack Hughes Duo—Drisko & Earl—Three Eddy Sisters. (Friday and Saturday)—Jimmy Van—McKay & Earle—Broderick Wynn & Co.

OMAHA, NEB.

Empress—Collins & Hill—Johnson Bros. & Johnson—George Lovett & Co.

(Continued on page 29)

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11 ORIGINAL ACTS for male and female. They'll make good on any bill.
39 SURE-FIRE PARODIES on all of Broadway's latest song hits.

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RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
4 CHARACTER COMEDY SKETCH. A scream from start to finish.
9 CHARACTER BURLESQUE entitled "Oh! Papa." It's bright, breezy and bubbles over with wit.
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GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.
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FOX-TROT BALLAD—GETTING BIGGER DAILY PROF. COPIES AND DANCE ORCHESTRATIONS READY

1658 BROADWAY **TRIANGLE MUSIC PUB. CO., Inc.** NEW YORK

PARADISE DOING FINELY

The Ray Miller-Arthur Klein dance hall, Paradise, which opened in Newark several weeks ago, has at last settled down and the owners are able to judge fairly well what the chances for profit are. Naturally, Saturday and holiday nights show the best business, Washington's Birthday seeing over 2,100 paid admissions. This is 600 better than the opening night, when 1,500 people paid to crowd their way into the hall. Ray Miller and his orchestra furnishes the dance music, doing all the playing, there being no special charge for dancing.

Paradise is the former Paramount Theatre, corner Broad and Hill streets, remodeled. The cost of decorating and furnishing the hall was well over $30,000, but was money well spent. The color scheme used is mauve and gold, with the ceiling representing a deep blue sky with gold stars. Above the wall are concealed lights, which, when turned on, add warmth to the color scheme and give a touch of intimacy to the ballroom in spite of the exceedingly high ceiling. With color balls and spotlights, besides many other lighting novelties, the best ideas in modern dance hall management are followed out. Minor faults which showed themselves the first night, such as difficulty at the check rooms and the need of another box-office, have since been adjusted.

Paradise is the only dance hall in Newark. The dancing population of the town and neighboring towns have been going to New York for their dancing, and Paradise, receiving the approval of political, social and business people of Newark, is looked upon as certain of success, situated, as it is, in the very heart of the city. The hat check and refreshment privilege has already been leased for a substantial sum, and one of New York's leading restaurateurs is dickering for the catering concession. Other sources of income are two banquet halls, opening off the balcony, for use by private parties.

Assisting Miller and Klein in the management of Paradise are Danny Sullivan, Ray Klages and Joe Roberts. Sullivan is from Newark and is well known as a booking manager and fight promoter.

NAP AT THE PANEL ROOM

Al Nap and his original Broadway Sextette are now playing all special arrangements at the Black & White Panel Room, Brooklyn. The personnel of the orchestra, which will open in vaudeville shortly, is as follows: Al Nap, cornet and violin; Tom Verelli, clarinet and saxophone; Bill O'Connor, piano and celeste; Jimmy Hickman, trombone and saxophone; Marty de Loureittus, cello and banjo; and Georgie States, drums and marimbas.

ORCHESTRA NEWS

RAYMOND AT PALAIS ROYAL

Joe Raymond and his orchestra, enlarged from six to ten pieces, opened at the Palais Royal on Saturday night, taking the place of Paul Whiteman and his orchestra. Raymond has been working for the Salvin interests on and off for the past seven years, and has been at the Little Club for a period of about a year and a half.

An engagement at the Palais Royal has come to be regarded among dance musicians as something of an accolade, a reward for good work, and is the ambition of most of the dance leaders in the country. This was not so until Whiteman made his reputation and opened there, but the musicians believe that anyone who can "follow Whiteman" and keep up the business must have a great orchestra.

BLONDELL AT THE STRAND

Fred Blondell and his Saxophone Sextette have been booked for the Strand Theatre, New York City, for two weeks, opening on Monday with a long run in a Broadway show to follow. Blondell is working through the office of Mal Hallett.

Another Mal Hallett orchestra will shortly be seen with Billie Shaw, who is about to enter vaudeville in a new revue with a cast of 22 people. Harry Bestry is putting on the act.

LOPEZ AND ROONEY DANCE MAR. 9

Vincent Lopez and Pat Rooney are to give a dance and theatrical ball on Friday, March 9th, at Prospect Hall, Brooklyn, the feature of which will be an entertainment given by Pat Rooney and his friends in the theatrical profession and Vincent Lopez and his Pennsylvania orchestra. Many stars of the stage and screen have consented to appear, and the affair will be one of the most lavish of its kind.

STODDARD ACT FEATURED

Harry Stoddard and his orchestra, now regarded as one of the finest acts of its kind in vaudeville, was headlined last week on the big bill at the Alhambra. Besides being up in lights, a special cut-out, made by the Sohmer Studios, was used above the marquee, featuring the "Streets of New York," as if this part of Stoddard's act was a special attraction.

TEMPO CLUB DANCE ON MARCH 27

The Tempo Club, the members of which are composed of practically every musical director employed in a Greater New York vaudeville theatre, will hold its annual affair and dance at the Yorkville Casino on March 27.

SIEGEL AT RINGSIDE CAFE

Al Siegel and his orchestra continue to furnish the music at Benny Leonard's Ringside Cafe besides appearing in Keith vaudeville. The orchestra plays a type of music that is distinctly individual and is regarded as the big "draw" at the Ringside.

SPECHT PLAYS FOR BIG CLUB

Paul Specht and his orchestra, while headlining last week at Keith's Theatre in Washington, were the star act at a big dinner given by the "Evening Star Club" at the New Willard Hotel. The club is formed of members of the staff of the Washington *Evening Star*, and the dinner is an annual affair. Several people high up in political circles were present, the most notable being President Warren G. Harding. Others were Vice-president Calvin Coolidge, Secretary Hughes and six other members of the Cabinet, two Supreme Court Judges, twenty-seven Senators and fully fifty members of the House, besides one newly appointed Ambassador.

The Washington *Star* devoted a full page to a report of the affair with a special story signed by W. H. Clagett, of the *Star* staff. In speaking of Paul Specht's orchestra Claggett says: "Paul Specht's wonderful orchestra playing this week at Keith's, could have been there yet, if they had desired to be selfish. The imitation of the various orchestras of the world by these classy musicians was truly a work of art.

A special edition of the Washington *Star* carries an engraving of Paul Specht with this paragraph:

"Paul Specht won fame with a great idea. He combines just plain jazz with the classics in a sympho-syncopated manner. His orchestra will show you what they mean. The orchestra is almost as famous as Paul, but, gee! watch the combination!"

BECK BACK FROM LONDON

Jack Beck, an American musician recently returned from three years abroad, is directing the orchestra at the Pelham Heath Inn. At present Beck has five men in his combination, but each week now will see the addition of one or two men until the full quota of ten men is reached.

Beck has only been back in this country a short time. During his stay abroad he directed his own orchestra at Ciro's Club in London, the Savoy Hotel, the Piccadilly and other famous cafes in England, Claridges in Paris and the Casino at San Sebastian in Spain.

ORCHESTRAS AT TEMPLE BALL

Paul Whiteman's Syncopators, one of the Whiteman combinations, and Charles Schwab's Society Orchestra have been engaged to furnish the music for the Annual Purim-Ball of the Temple Beth-El, which will be held at the Plaza Hotel on Saturday night, March 10th. A number of vaudeville stars are also scheduled to appear.

LARRY STIER WITH FEIST

Larry Stier is now connected with the Leo Feist, Inc., orchestra department, replacing Saul Bernheim. Stier's headquarters will be at the Feist professional offices.

WHITEMAN ORCHESTRA SAILS

Paul Whiteman and his Palais Royal Orchestra sailed Saturday on the S. S. *President Harding*, bound for England. They are to be gone from twelve to fifteen weeks, but may interrupt their engagement at the London Hippodrome to furnish the music on the maiden voyage of the *Leviathan* in June. The probabilities are, however, that the management of the Wylie and Murry Revue, "Brighter London," will not permit the band to leave at that time, so that another of the Whiteman organizations will make the trip.

The "Bon Voyage" party given to Whiteman and the members of his band on Saturday morning was one of the most impressive ever tendered to any orchestra director. Over a hundred people were at the docks in Hoboken and two sight-seeing busses filled with musicians from the various Whiteman organizations started from the offices in 45th street at 9:30 in the morning. The party by that time had reached the hilarious stage. At the pier the musicians not making the trip went on board, paid their respects to Mr. and Mrs. Whiteman and the other members of the party and then proceeded to serenade the leader with popular airs. As the ship pulled out the musicians assembled on the string piece and played "The Star-Spangled Banner" and several other appropriate tunes.

It was doubtful up until two days before the sailing date whether or not the band would make the trip as the usual passport trouble developed, and the situation was further complicated by the non-arrival of the labor permits. The latter difficulty was only straightened out after much cabling. The British Musicians' Union put up such stiff opposition to the admission of the Whiteman orchestra that it became necessary to pull wires. Finally the Prince of Wales was appealed to by Gillespie, of the Moss Empires, and a cable from him to the British Consul General here smoothed out that obstacle.

The Whiteman orchestra will play in the revue for twelve weeks, playing in one of the larger London hotels at the same time. Following this the orchestra will spend some time in Paris and Deauville, with a possible Continental tour to follow. Accompanying the members of the orchestra on the trip are the wives of most of those who are married.

Those at the dock to see the band off returned to New York after the ship sailed and had a luncheon party at the Tavern. Among those present at the dock were Mr. and Mrs. Hugh Earnst, Lester Santley, Otto Jordan, Jim Durkin, Phil Kornheiser, Taps Schornstein, Miss Kaye, Miss Schaufele, Al Burt, Edgar F. Bitner, Wheeler Wadsworth, Jimmy Caruso, Kent Kyle, Bill Pike and many others.

FOSDICK AT LITTLE CLUB

Dudley Fosdick, directing an orchestra of six pieces, opened Friday night at the Little Club following Joe Raymond's orchestra, which moves to the Palais Royal. Fosdick is a brother of Gene Fosdick of the Raymond organization, and is well known in and around New York as a director of dance orchestras.

WAIT FRIEND!

THELMA AND VELMA

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NOW FEATURED WITH

ERNIE YOUNG'S ARABIAN NIGHTS

MARIGOLD GARDENS, CHICAGO

VAUDEVILLE BILLS

(Continued from page 27)

RACINE, WIS.

Rialto—Selbini & Grovini—O'Connor Sisters—Fitch's Minstrels—Andy Gump—Birds of Paradise.

ROCKFORD, ILL.

Palace (First Half)—France & Jerome—Tango Shoes—Geo. & Paul Hickman—Elly. (Second Half)—Claude & Fannie Usher—Sylvester & Vance.

ST. JOE, MO.

Electric (First Half)—O'Neal Sisters & Benson—Hayes & Lloyd—Aeroplane Girls. (Second Half)—Blaise & Blaise—Wild & Sedalia—A Pair of Deuces.

ST. LOUIS, MO.

Rialto (First Half)—Harry & Edna Seymour—Santrey & Band—Santrey & Seymour. (Second Half)—Santrey & Seymour—Harry & Anna Seymour—Henry Santrey & Band—Snell & Vernon.

Grand (First Half)—O'Malley & Maxfield—Girton Girls—Coffman & Carroll. (Second Half)—Royal Venetian Five—Kinzo—Daniels & Walters—Weber Girls.

Columbia (First Half)—Hill & Quinnell—Duval & Symonds—Bernivici Bros.—Keno, Keyes & Melrose. (Second Half)—Wolfe & Ward—Pigs 's Pigs.

SIOUX CITY, IOWA

Orpheum (First Half)—Clara Howard—Dugan & Raymond—Style Revue (two acts). (Second Half)—Dave & Tressie—Valentine Vox—Joe Raley—Guy & Pearl Magley.

SIOUX FALLS, S. D.

Orpheum (First Half)—Drapier & Hendrie—Broderick Wynn & Co.—Valentine Vox—Gehan & Garretson. (Second Half)—Gene & Myrtle Moore—Three Alex.

SOUTH BEND, IND.

New Palace (First Half)—Mason & Scholl—O'Connor Girls—Billy Miller & Co.—Leo Beers—The Brazilian Heiress. (Second Half)—Jack Norton & Co.—Frank DeVoe & Co.—Mantell & Co.

SPRINGFIELD, ILL.

Majestic (First Half)—McGoods, Lenzen & Co.—The Letter Writer—Spencer & Williams. (Second Half)—Smith & Strong—Milton Pollock & Co.—Yorke & King.

SPRINGFIELD, MO.

Electric (First Half)—Mason & Scott—Hart & Helene. (Second Half)—Hackett & Beach—Three Ambler Bros.

SPRINGFIELD, MO.

Electric (First Half)—Wild & Sedalia—Primrose Four. (Second Half)—Aeroplane Girls—O'Neil Sisters & Benson.

TERRE HAUTE, IND.

Hippodrome (First Half)—Christie & Bennett—Jack Norton & Co.—Bob Murphy and ——. (Second Half—Jack & Jessie Gibson—Dainty Marie—Spencer & Williams—Bill Robinson.

TOPEKA, KAN.

Novelty (First Half)—Ward & Zeller—Edwards & Dean—A Pair of Deuces—Brady & Mahoney—Catherine Sinclair & Co. (Second Half)—Denyle, Don & Everett—Box & Mack—Johnny's New Car—Peggy Bremen & Bro.

MARCUS LOEW CIRCUIT

Week of March 12, 1923

NEW YORK CITY

American (First Half)—Sweet & Hill—Bill & Blondy—Laurie Ordway & Co.—Lou & Grace Archer—Villon Sisters—Cupid's Close-Ups—Moss & Frye—St. Onge Trio. (Second Half)—Ramsay's Canary Actors—Norvell Bros.—Northlane & Ward—The Little Liar—Dolly Morrissey—Moss & Frye—Eicko & Keyo.

Orpheum (First Half)—Duponts—Howard & Brown—Fred. C. Hagan & Co.—Heim & Lockwood Sisters—Eddie Nelson—Dorothy Byton & Co. (Second Half)—Ling & Long—Stutz & Bingham—Marshall Montgomery—Kirby, Quinn & Anger.

National (First Half)—Eicko & Keyo—Chick & Tiny Harvey—The Little Liar—Grant Gardner—Maxon & Morris. (Second Half)—St. Onge Trio—Eddie & Grace—Laurie Ordway & Co.—Sully & Kennedy—Skelly & Helt Revue.

Greeley Square (First Half)—Raymond Pike—Stutz & Bingham—Columbia & Victor—Caledonia Four—Lillian Faulkner & Co. (Second Half)—Maxon & Morris—Jack Powell Sextette—Hughie Clark—Kara.

Delancey Street (First Half)—Raymond Pike—Stutz & Bingham—Columbia & Victor—Caledonia Four—Lillian Faulkner & Co. (Second Half)—Maxon & Morris—Jack Powell Sextette—Hughie Clark—Kara.

Boulevard (First Half)—Obala & Adrienne—Dayton & Palmer—Dalton & Craig—Jean Granese—Diaz Monkeys. (Second Half)—Marjolaine & Victor—Howard & Brown—Heim & Lockwood Sisters—Frank Gaby—Roy & Arthur.

State (First Half)—Victoria & Dupre—Eddie & Grace—Wilson & Jerome—Marshall Montgomery—Barnes & Stremel—Here, There & Everywhere. (Second Half)—Russ, LeVan & Pete—Lillian Faulkner & Co.—Geo. Morton—Dorothy Byton & Co.

Avenue B (First Half)—LaFrance Bros.—Northlane & Ward—Hughes Clarke—Powell Sextette. (Second Half)—Archi & Vedi—Violet Carleson—Herbert Ashley & Co.—Billy McDermott—Maude Ellet & Co.

Lincoln Square (First Half)—Edwards & Allen—Evelyn Cunningham—Howard & Rose—Al. H. Wilson—Roy & Arthur. (Second Half)—Victoria & Dupre—Conroy & Howard—Percival Noel & Co.—Jean Granese.

Victoria (First Half)—Ling & Long—Ulis & Clark—Reed & Selman—Ethel Davis & Co.—Skelly & Helt Revue. (Second Half)—Pichianni Troupe—Chick & Tiny Harvey—Cupid's Close-Ups—Grant Gardner.

BROOKLYN, N. Y.

Palace (First Half)—Archi & Vedi—Violet Carleson—Louise Carter & Co.—Billy McDermott—Maude Ellet & Co. (Second Half)—Frear, Baggott & Frear—Kelly & Wise—Four Byron Girls—Hubert Kinney & Co.

Warwick (First Half)—Perez & LaFlor. (Second Half)—LaFrance Bros.—Green & Myra—Grazer & Lawlor.

Metropolitan (First Half)—Pichianni Troupe—Four Byron Girls—Emerald Revue—Sully & Kennedy. (Second Half)—Monroe & Grant—Mammy & Gold Dust Twins—Caledonia Four.

Fulton (First Half)—Breakaway Barlowes—Roy, Dorn & Duke—Percival Noel & Co.—Carey, Bannon & Marr—Hite, Aldow & Co. (Second Half)—Duponts—Ulis & Clark—Howard & Rose—Four Byron Girls—Wilson & Jerome.

Gates (First Half)—Kara—Conroy & Howard—Mallon & McCabe—Follies. (Second Half)—Breakaway Barlowes—Mason & Bailey—Ethel Davis & Co.—Follies.

Astoria (First Half)—Murphy & Bradley—Frank Gaby—Royal Midgets. (Second Half)—Al. H. Wilson—Royal Midgets.

BALTIMORE, MD.

Hippodrome—Braminos—Bennington & Scott—Cardo & Noll—Jimmy Savo & Co.—Royal Pekin Troupe.

BOSTON, MASS.

State — Mankin — Berdie Kraemer — DeVine & Williams—Dancing Boots—Worsley & Hillyer—Old Timers.

BUFFALO, N. Y.

State—Leo Zarrell Duo—Irving & Ellwood—Tom Martin & Co.—Senator Murphy—Primrose Minstrels.

CLEVELAND, OHIO

Loew's—Hubert Dyer & Co.—Bentley, Banks & Gay—Kimberley & Page—Hughes & Pam—Arthur Alexander & Co.

HAMILTON, ONT.

Capitol—Australian Delsos—Eckhoff & Gordon—Adrian.

HOBOKEN, N. J.

Loew's (First Half)—Princess Winona—Wardell & Doyle—Green & Myra—Norvello Bros. (Second Half)—Reo & Helmar—Dorothy Casey—Ali Rajah & Co.—Hughie Clark.

LONDON, CAN.

Loew's—Allaire—Permaine & Shelly—Billy Gerberg Revue. (Second Half)—Hip Raymond & Mason—Sedal Bennett—La Sova & Gilmore Co.

MONTREAL, CAN.

Loew's—Ed. Gingras & Co.—Wheeler & Potter—Helene Davis & Co.—Chas. F. Seamon—Boys of Long Ago.

NEWARK, N. J.

Loew's—LaToy Bros.—Earl & Matthews—In Wrong—Grace Cameron & Co.—Dave Harris & Band.

OTTAWA, CAN.

State—Three Walters—Simms & Wynne—When We Grow Up—Wilson & McAvoy—Will Stanton & Co.

PROVIDENCE, R. I.

Emery (First Half)—LaBelge Duo—Dorothy Wahl—Ed. Blondell & Co.—Futuristic Revue. (Second Half)—Francis & Wilson—Bob. Milliken—Brooks & Grace—Lazar & Dale—Johnny Elliott & Girls.

SPRINGFIELD, MASS.

Broadway (First Half)—Francis & Wilson—Brooks & Grace—Lazar & Dale—Johnny Elliott & Girls. (Second Half)—LaBelge Duo—Dorothy Wahl—Ed. Blondell & Co.—Futuristic Revue.

TORONTO, CAN.

Yonge Street—Reck & Rector—Dawson, Lanigan & Covert—Jack Merlin—Archer & Belford—Frank Mullane—Dolly's Dream.

WASHINGTON, D. C.

Strand—Pickard's Seals—Kennedy & Davis—Frank Ford & Co.—Alton & Allen—Cosmopolitan Dancers.

Jack Walsh & Co.

What *N. Y. Clipper* Says: Jack Walsh and Company were another comedy treat of the bill in a tabloid musical comedy, "Little Miss Sunshine." Walsh is a sort of pocket edition of the late William Dooley, and gets over his comedy stuff with punch and pep.

WILBUR HOLTON

Sensational Dancer with Kelso Bros. & Co.

BERT MATTHEWS BETH

With "ONE, TWO, THREE." Dir. LEW CANTOR

DEATHS

HARRY CORSON CLARKE, most traveled and one of the best known actors in America, died last Saturday at Long Beach, California. He was sixty years old. Further details of his demise were not received up to the time of going to press.

SPENCER HOUGHTON CONE, brother of Kate Claxton, died last week of pneumonia, aged 74. Burial took place at Greenwood Cemetery last Sunday afternoon. He had been ill but for a short time, when death came, and services were held at St. Luke's Chapel.

When Miss Claxton was starring in "The Two Orphans," he was her manager. He had practically retired from active participation in theatrical affairs when he died. Besides his sister Kate, he is survived by two other sisters. Mrs. Cone, who was Mary Stewart, of Cincinnati, and a well known member of the profession, died in 1916.

SIDNEY L. MASON, actor, died last week after an illness of two weeks, at the Fifth avenue hospital. He was 34 years old, and was rushed to this city for treatment when taken sick in Chicago.

Mr. Mason was well known in this city, and last season the leading part in "The Blue Flame." At the time he was taken ill he was playing in Chicago in Mrs. Fiske's company "The Last Card." He is survived by a widow Marie Mason, formerly an actress. Funeral services were conducted by the New York Lodge of Elks, at the Funeral Church.

ALBERT M. MANSFIELD, formerly a well known choir singer and who sang at the opening of the Metropolitan Opera House, in 1884, died last Sunday evening at his residence No. 611 West One Hundred and Seventy-sixth street. He was seventy-three years old.

After singing in Europe, he came to this country in 1879 and sang bass in the opening production of "Faust" at the Metropolitan Opera House. He later went on concert tours both in America and Europe.

MRS. JAMES H. THORNE, known to the stage as Bonnie Meyer, died on Feb. 17 at her home in Fresno, California at the age of 72 years after an illness of eight years. The youngest daughter of the late Jude Seriphim Meyer of the Court of Common Pleas of Canton, Ohio, she was educated at the Convent of Notre Dame at Madison, Ind., and went on the stage in repertoire shortly after her graduation. Most of her theatrical work was done in the west and middle west, the majority of it in the same company as her husband, James H. Thorne, whom she married in 1873.

One of the companies in which she played, was the first to tour the South after the Civil War and she was also present in Ottawa, Canada, at the time of the big fire there. Her most famous characterizations were "Fanchon the Cricket," "Lady Audrey's Secret," and Gretchen in "Rip Van Winkle," her last professional performance being in this role in the old Empire theatre in Fresno in 1907.

She is survived by her husband James H. Thorne, two sons, Mark and Frank Thorne, her daughter-in-law, Lizetta Holdsworth, one grandson, Frank Thorne, Jr., and two sisters, Mrs. Laura Jones and Miss Clementine Meyer.

FREDERIC DE BELLVILLE once famous actor, well known on the American stage, died last week at his home, No. 322 West 72nd street. His last engagement was in "The Humming Bird," which almost completed a half century on the stage for Mr. De Bellville.

He was born in Liége, Belgium, in 1857, and made his first appearance at Sanger's Amphitheatre, on March 3, 1873. He came of a family devoted to the army and previous to his London début, he served in the Belgium army.

His first engagement in this country was under the management of Tom Maguire at Baldwin's Theatre in San Francisco. He was later engaged by A. M. Palmer to appear with the Old Union Square players in New York and he made his bow to a New York audience at the Union Square Theatre, December 15, 1880, as the Count de Carojac in "The Banker's Daughter." He subsequently supported Clara Morris. During 1884 he toured as Wilfred Denver in "The Silver King." In 1888 he was starring in "Hoodman Blind" and "Called Back," later the same year playing leads again with Clara Morris. For years he appeared in many plays, supporting among others Rose Coghlan, W. H. Crane, and Mrs. Fiske. In 1917 he toured in vaudeville with Margaret Anglin in "The Wager."

Mr. De Bellville was a charter member of The Lambs, a member of The Actors' Order of Friendship, Actors' Equity Association, and honorary member of the Actors' Fund of America. Funeral services were held on last Thursday morning from the Funeral Church, 66th Street and Broadway. Among the pallbearers were David Belasco, Daniel Frohman, William Morris, George Tyler, Claude Erlanger and other prominent theatrical people.

IDA VERNON, one of the famous actresses of her time, has passed on and was buried at Sheldon, Vt. She was one of the few living actresses who had had a close acquaintance of Edwin Booth, the attachment between them resulting in a legacy from the noted actor when he died. She was eighty years old. She was related to one of the titled families of Scotland. Despite the fame in which she lived her end was veiled in obscurity.

Mrs. I. V. Taylor was the actress's married name, on which she had been living on a competency at the Marbury Hall Hotel. Here she died from pneumonia.

Ida Vernon made her stage debut at the Boston Theatre, September, 1856 as one of the little Blossom Fairies in "A Midsummer Night's Dream." She played with Edwin Forrest as a member of the old Boston Theatre Company, and in New York with Charlotte Cushman, Laura Keene and many famous actors.

NEW ACTS

VALESKA SURATT & CO.

Theatre—*Palace.*
Style—*Comedy-drama.*
Time—*Forty minutes.*
Setting—*In "three" (special).*

Miss Suratt is in the role of Mrs. Farmsworth, apparently a widow. Other characters in the act are "Cricket," Mrs. Farmsworth son, a butler, friend of the family, fiancee of the son, and a detective who drops in for a few seconds. The offering is billed as "A New Symbolic Comedy-Drama in Four Episodes," and the title is "Silks, Satins, Calico, Rags."

The set for the four scenes is the same but for the different panels on the doors and walls that are hung with either silk or satin, according to the episode. Curtain is lowered between scenes. The story is more or less absurd, and inconsequential at best. It is merely an effort to supply the actress with a vehicle, and the bright spots are few and far between. A few of the spots are far from good, such as the mention several times of a "naughty book," by a character who does it as though he were on the way to senility.

The first episode, preceded by a film announcement, was "Silk." The son of Mrs. Farmsworth wants to marry a girl whose family have so much money that they can't consider him at all. Both he and the girl are in and out of the picture. The friend of the family, Mr. Trainor, is a peculiar character, rich, and he roams in and out, worrying about a "naughty book" and chuckles over some of the passages. The butler does a bit of comedy here and there and Miss Suratt runs off her monologue.

Episode number two, shows the family in "Satins," Mrs. Farmsworth having made no end of money with the aid of a scheme provided by Trainor, the friend of the family. Miss Suratt wears some stunning gowns and wraps in this scene, and every thing is great with the young folks, the girl's family having decided that "Cricket" was a nice boy with the assistance of his mother's money. This scene was productive of considerable comedy by the butler played by William Howard. The butler is forced to put on airs and an English accent, as well as strike a dignified pose. A letter arrives at the close of the scene and Mrs. Farmsworth learns that all of her money was tainted and earned in a dreadful manner. After scolding the one responsible for this she wants none of the wealth and the next scene is "Calico."

In "Calico," the engagement between the son and the girl across the street is broken off by her family and everybody about Mrs. Farmsworth has gone down a few pegs in social status. The butler is hanging around for his back pay, and the boy ends up by robbing a bank. His mother makes good with a necklace she was holding out, worth $15,000.

The final scene is "Rags," and the place is desolate. The onetime butler comes in as a hobo, the friend of the family wants a loan, he who was so wealthy once, and the son is in despair because his girl is marrying someone else, that very day. Miss Suratt and the one time butler have a funny scene in which they wash the floor of the stage.

At the conclusion of the last episode, everything is lovely again. A communication informs Mrs. Farmsworth that she is wealthy, which information she withholds until the proper time. The girl arrives in her wedding gown, having run away at the altar, and so it ends happy, but not before some mother and son stuff is done by Mrs. Farmsworth and "Cricket."

Miss Stuart and Wm. Howard do some excellent work in a poor offering, the rest of the cast being rather weak. Act runs forty minutes and is a laborious affair, when comedy is supposed to be the most desired element. The "Calico" scene could be eliminated with no terrible results to the act on the whole.

M. H. S.

"SIMONETTA"

Theatre—*Palace.*
Style—*Tableaux.*
Time—*Twenty minutes.*
Setting—*In "one" and "three" (special).*

By way of an introduction a film informs the audience that the "Florentine fantasy," entitled "Simonetta," is a tale of that period in Italy when they had "fair women, love, life, death, and good artists." (We always had an idea that such things were common in any age.) After this information the first of the tableaux was presented. Ned Wayburn presents the offering, executed by Ben Ali Haggin.

At least one of the series is reminiscent of a tableaux done for Ziegfeld a year or two ago. Muriel Stryker and Edna French, each posed as Simonetta at different times, Doris Lloyd was Botticelli, and other girls were Nuns, Ladies in Waiting, Musicians, Courtiers, etc.

The first of the seven episodes was one of the most beautiful and showed Botticelli, the artist, as he meets Simonetta at a banquet. Doris Lloyd was the former and Miss Stryker the latter. This group was arranged with the aid of a place drop in "three." The silk fabrics were unusually colorful and the lighting effects regulation and baby spot lights were excellent.

Episode 2, Dance and Pantomime, provided the inspiration for Botticelli, Miss Stryker doing an interpretative dance, coming down from the group to the stage floor to dance. The next episode was, "On the Way to Simonetta's House," done in "one," with Elise Sparrow and Olive Brower as servant and musician respectively.

In episode 4, Simonetta posed for the artist, Edna French, doing the posing, and the next tableau was the finished picture, "The Birth of Venus."

The burial procession in "one" is the next episode, followed by the seventh and last tableau, "Simonetta lying in State," done by Miss French. This picture was effective, especially when the lights were lowered and the bulbs representing candles were lit.

In so far as applause was concerned the offering did not do so well, most patrons not knowing apparently when and when not to applaud. Little action is to be expected in an act like this, and of course, the show slows up accordingly. To have this offering close the show seems a pity for in most places the hour is the cue for many to walk, regardless of the act. Let's hope that in the future Wayburn or Haggin will use for their theme something that can be used earlier on the bill, or devise a way of putting the tableaux on in a way that will make them appear to be moving faster than they really are.

M. H. S.

FRAZEE TO DO MUSICAL PIECE

Harry Frazee will return to the ranks of the producers when he places in rehearsal early next month a musical version of "My Lady Friends," in which he intends starring will provide the musical score. Dave Ben-Mary Hay. Otto Haurbach is furnishing the book and lyrics and Vincent Youmans nett, who recently staged "Wildflower," will stage the production.

NEW SHOW FOR JESSEL

George Jessel will be starred next season by the Shuberts in a musical comedy to be written by himself and Harold Atteridge with music by several composers who have been doing work for the Shuberts. Jessel will continue with his "Troubles of 1922" until the unit season closes and will then prepare the new vehicle.

HARRIS TO DO LAWRENCE PLAY

"Love and Learn," a comedy written by Vincent Lawrence several years ago and purchased by Edgar Selwyn, has been turned over to Sam H. Harris for production. Harris will make the production early next season.

LETTER LIST

LADIES

Balty, Rosemary W.
Blitz, Mandy
Brenon, Kathleen
Carrette, Bess
Collins, Ruth
Collisson, Alice
Conroy, Patsy
Dalton, Dorothy
Dana, Viola
Geist, E.
Green, Estella
Hall, Babetta
Hill, Miss
La Bergere, Elsie
Lloyd, Bonnie
Locke, Madge
Luna, Mlle.
Keeley, Lulu
Merrill, Blanche
Moore, Betty
Mullini, Kate
Renie, Charlotte
Reynolds, Billie
Richardson, Mrs. E. R.
Well, Florence
Wilson, Bettie

GENTLEMEN

Armstrong, Lee
Bailey, Edwin B.
Barton, Charles
Braidon, Thomas A.
Duponts, The
Fields & Fink
Franklin, Joe
Franklin, Maurice
Gallagher, Richard
Gray, Christopher
Kelso, Harry
Marshall, G. O.
McManus, J. J.
Moran, William F.
Mulbaur, Otto
Poss, J. M.
Raymond, Charles
Sorrow, G. F.
Strauss, Lou
Telligan & Rogers
Udell, Chas. E.

BROADWAY'S DULLNESS

(*Continued from page 6*)

torious recognition, but the vehicle in most instances was condemned by the critics as being unworthy for the star. Business here was in accordance with the result that toward the end of the week plenty of tickets were on hand at the cut-rate establishment, with the purchasers not being as plentiful as the tickets.

The Equity Players launched their fourth offering of the season on Friday night in a play entitled "Roger Bloomer." At the hand of the daily critics the play was unanimously placed in the "bloomer" class with the consequent result that the Le Blang establishment was called upon for its aid. This establishment proved to be of considerable help to more than half of the attractions in the Broadway theatres during the week. For one attraction alone they were able to dispose of more than $3,000 worth of tickets and two others were helped along to the extent of more than $2,000 on the week.

Only one attraction took the "easy way" out on Saturday night. That was Guthrie McClintic's production, "A Square Peg," which concluded a three weeks' engagement at the Punch and Judy.

This week will see quite a number of plays make their departure from the Rialto. David Warfield will conclude his engagement at the Lyceum Theatre in the "Merchant of Venice"; Billie Burke will report from the Empire in "Rose Briar"; "It is the Law" will abdicate at the Nora Bayes; "R. U. R." will leave the Frazee and "The Greenwich Village Follies" will depart for Boston from the Shubert Theatre.

It is quite likely the way that several attractions started off this week that the "S. O. S." sign will be hoisted by the end of this week and that within another two weeks there will be plenty of houses available on Broadway with a possibility also of the lifting of the guaranty and rental demand by most of these theatres for attractions which are waiting to come in.

NEW DRINKWATER PLAY OPENS

LONDON, Feb. 26.—"Oliver Cromwell" the new play by John Drinkwater was performed for the first time on any stage at the Royal, Brighton, on Monday, February 19. Mr. Henry Ainley produced the play and acted the role of Cromwell, William J. Rea taking the part of Charles I and others in the cast being Harcourt Williams, Milton Rosmer, Murray Kinnell, Hayden Coffin, Algernon Blackwood, H. Fisher White, Mary O'Farrell, Clare Harris and Irene Rooke.

The show is being pointed for the West End Theatre here, but before coming in will play a few of the important provincial centers including Birmingham, Liverpool, Sheffield, Leeds, Cardiff, Oxford, Hull and Nottingham.

GEORGE C. TYLER SAILS MARCH 10

George C. Tyler, who was to have sailed for England this week has postponed his departure until March 10, when he will sail on the S. S. *Majestic.* Mr. Tyler will be gone for three months, during which time he will tour Spain, France, Italy, England, Germany and Austria.

Theresa Maxwell Connover will play the role of Lady Teazle in the revival of "The School for Scandal," which is being groomed for production at the National Theatre the latter part of t' month.

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